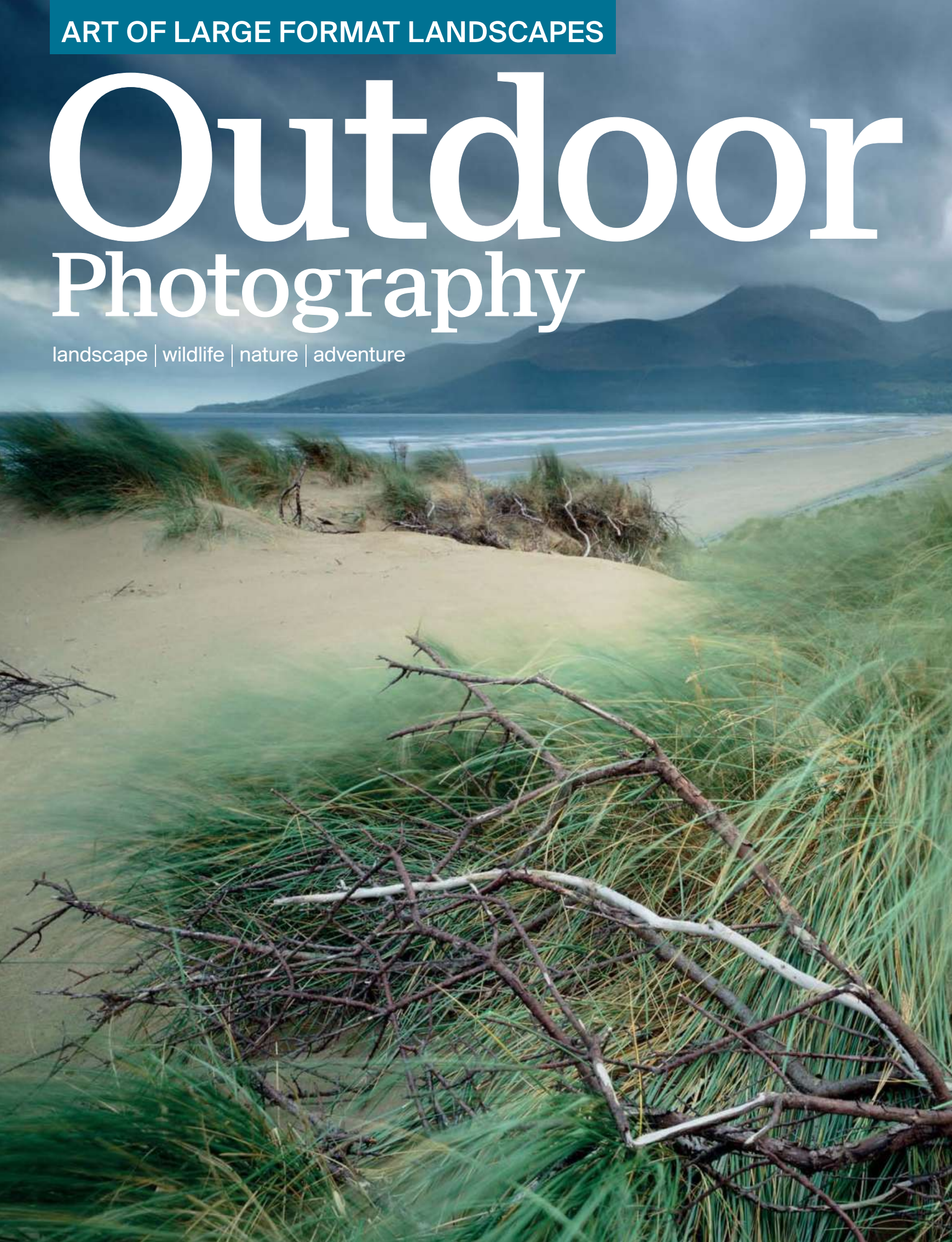
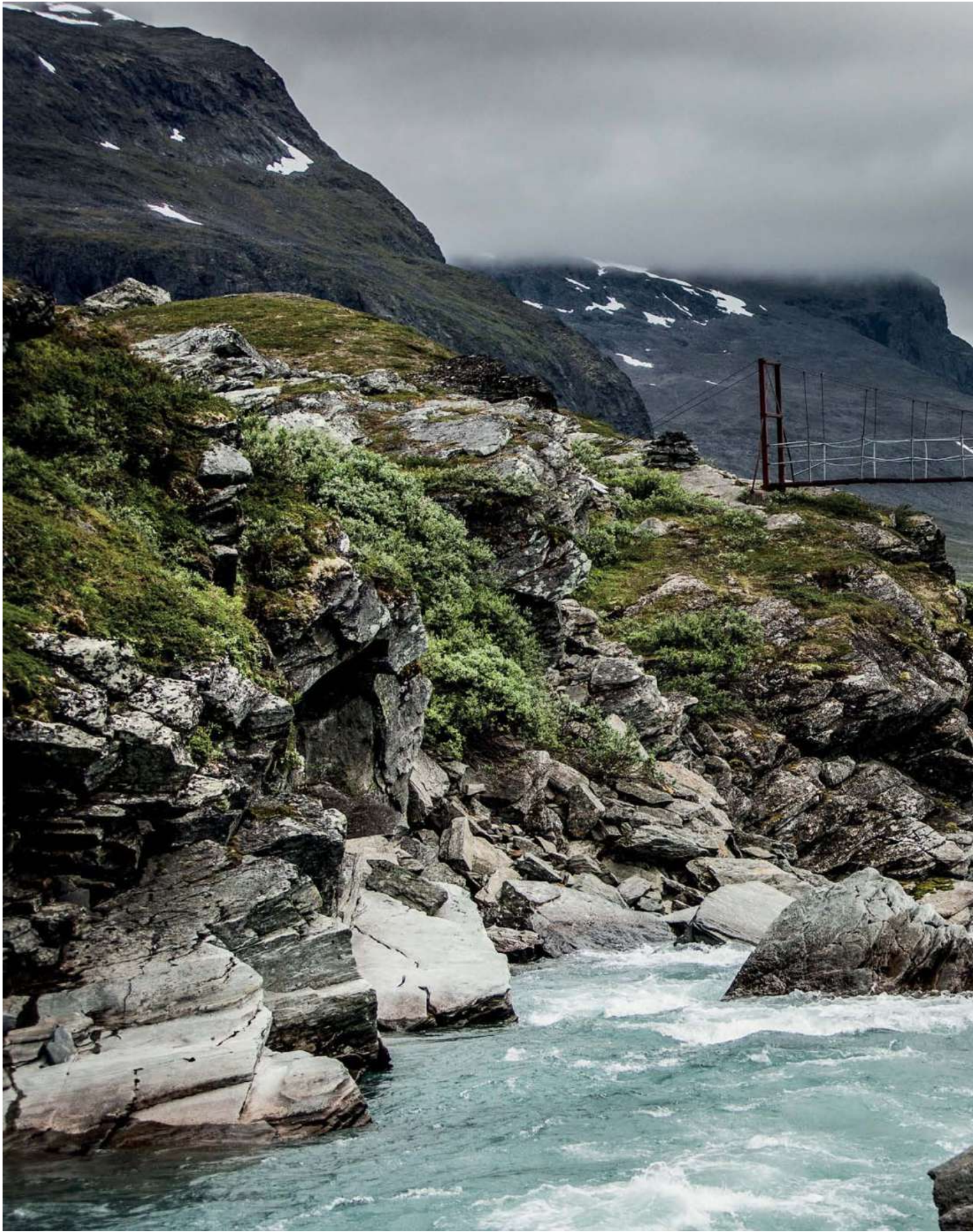


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www.fjallraven.co.uk



EDITOR'S LETTER

The final countdown

The deadline to enter our Outdoor Photographer of the Year 2015 competition is looming, so make sure you get your best images together and entered by the 2 November (see pages 25 to 27 for full details, and visit the website at opoty.co.uk).

Although there can be only one overall winner and seven category winners, there is often far more to be gained from competitions than simply the prizes on offer, so why not give it a go and find out. You never know!

Last weekend I was up at the wonderful Patchings Art Centre in Nottinghamshire, hosting the Masters of Vision – The Big Idea masterclass. It was a powerful event, full of insight, inspiration and energy, with seven of the best landscape photographers in the country revealing what drives them in their photography.

It's difficult to imagine just how different each of their approaches is, and therefore no surprise that the resulting images also differ markedly in style. Of the many things that stuck with me from the day, the biggest thing was how the photographers

– Paul Kenny, Julian Calverley, Pete Bridgwood, Valda Bailey, Mark Littlejohn, David Baker and David Anthony Hall – all fully explore and commit to what they do; there are no half measures with any of them. But they also all enjoy playing with the medium in a relatively carefree way to see where it may lead them.

For many of us, motivation can be a difficult thing to muster at times, but I think part of the reason why we sometimes may not feel excited about our photography is because we are too influenced by what everyone else is doing and the work they are producing. It's fine, of course, to look to other photographers for some creative ideas, but if we actively practise being true to ourselves when we're out there on location taking photographs, then the welcome joys of playing and exploring are far more likely to surface. And the resulting images are much more likely to reflect our own unique way of seeing the world. Have a fun month!

Steve Watkins



GET IN TOUCH

EMAIL Contact the Editor, Steve Watkins, at steve@thegmcgroup.com or Deputy Editor, Claire Blow, at claire.blow@thegmcgroup.com

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COVER IMAGE

Paul Wakefield, the acclaimed fine art photographer behind the stunning book *The Landscape*, took this wonderful image of the Mountains of Mourne, in County Down, Ireland.

THE ISSUE at a glance



Paul Sanders talks about his journey in landscape photography – [page 18](#)



Richard Childs explores the art of large format landscapes – [page 32](#)



See the winners of the prestigious BWP competition – [page 68](#)



Andy Luck puts the new Canon EOS 760D through its paces – [page 90](#)

The Dragon's Egg



Location: Moeraki Boulders,
South Island, New Zealand

Nikon D810 | Nikkor 14-24mm @ 14mm
ISO 100 | f/14 | 10 seconds

LEE Filters SW150 Mark II Filter Holder,
0.9 ND Hard Grad + Little Stopper

The Moeraki Boulders in New Zealand offer an extraordinary array of potential compositions. This, combined with the magical light in the area, meant they had been on my 'must-shoot' list for a long time. When I finally got there, I felt the need to come away with something that was nothing less than spectacular.

As I set up on the beach, the sky began to turn red. I looked for a simple composition, and found it in the shape of this 'dragon's egg', which I placed in the lower left third. To capture the slow, receding movement of the sea, I would need a long exposure.

To achieve my desired result, I used my Nikkor 14-24mm lens and LEE SW150 Mark II filter holder with a 0.9ND hard grad to help stop down the sky, which in this case was at least 4 stops brighter than my foreground. This was then combined with a Little Stopper to increase my exposure time, giving me that soft minimal long exposure look that I love.

Being able to use the SW150 system on my 14-24mm lens means I can now perfect my long-exposure effects in camera, and only have to make minimal adjustments in postproduction.





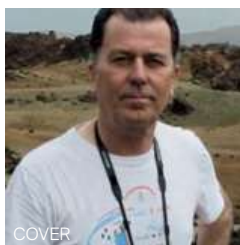
Sarah Hatton
www.iso100.com.au



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IN THE MAGAZINE THIS MONTH...



Paul Wakefield is a photographer working mostly in advertising. He has exhibited widely in the UK and abroad. He has published five books, the latest being *The Landscape*, with a foreword by Robert Macfarlane and published by Envisage Books.
paulwakefield.co.uk



Julian Calverley is a British-born photographer who has been creating imagery in one form or another since he was old enough to hold a paint brush. Today, he divides his time between personal and assigned work, his attentions mainly focused on capturing landscapes in their various atmospheric conditions.
juliancalverley.com



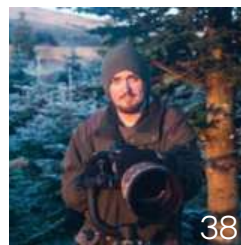
Nick Smith is a writer and photographer specialising in travel and environmental issues. He is a contributing editor on the *Explorers Journal* and is a fellow of the Royal Geographical Society.
nicksmithphoto.com



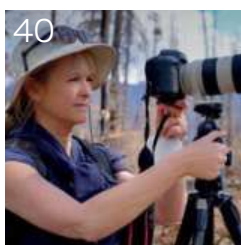
Paul Sanders was the picture editor of the *Times* before leaving to pursue his own fine-art landscape photography. He has a mindfulness approach to his work, believing that the connection you share with your subject is key to creating great images. He is a Fujifilm X-Series photographer and a tutor for Light & Land.
paulsanders.biz



Richard Childs is a professional photographer with his own gallery in the Ironbridge Gorge. Working predominantly with a large format camera but also using Sony cameras with modern tilt-shift lenses, he provides workshops all over Britain.
richardchildsphotography.co.uk



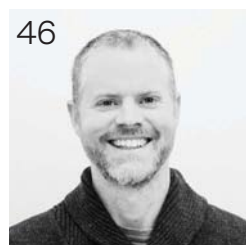
Kirk Norbury is a young nature photographer based in Ayr, Scotland. He specialises in wildlife, landscapes and the beautiful night skies of the British Isles, and primarily works around the Galloway Forest in south-west Scotland.
kirknorburyphoto.com



Rachael Talibart is a landscape photographer, camera club judge and lecturer based in Surrey. She is co-founder of f11 Workshops, leading workshops in Surrey, West Sussex and London. She also exhibits, and her first solo exhibition is in October.
rachaeltalibart.com



David Ward has spent 25 years travelling the world in search of that special moment to immortalise in an image. He now passes his knowledge on to others through tours and workshops.
into-the-light.com



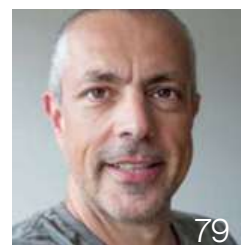
Aidan McCormick is a biologist based in Scotland. His work takes him to the remotest locations of the UK where he moonlights as a landscape photographer. His passion is exploring the west coast of Scotland, and one day he hopes to make it to St Kilda.
maragorm.com



Andrew Ray is a full-time professional photographer based in Cornwall who specialises in UK landscape images. His work has been widely published, and he has won numerous national competitions and awards.
andrewrayphotography.com



Chris Weston is a professional wildlife photojournalist. He has travelled widely to document the issues and challenges facing many of the world's rarest species, and is the principal photographer for the NGO Animals on the Edge.
chrisweston.photography



Bart Breet is a Dutch photographer, specialising in mammals and birds. His love for wildlife started at a young age, and a trip to South Africa sparked his interest in photography. He has travelled to many places, but his absolute favourite destination remains southern Africa.
breet-photography.com

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Printer Precision Colour Printing, Telford,
01952 585585
Distribution Seymour Distribution Ltd

Outdoor Photography (ISSN 1470-5400)
is published 13 times a year by GMC Publications Ltd.
86 High Street, Lewes, East Sussex BN7 1XN.
Tel 01273 477374

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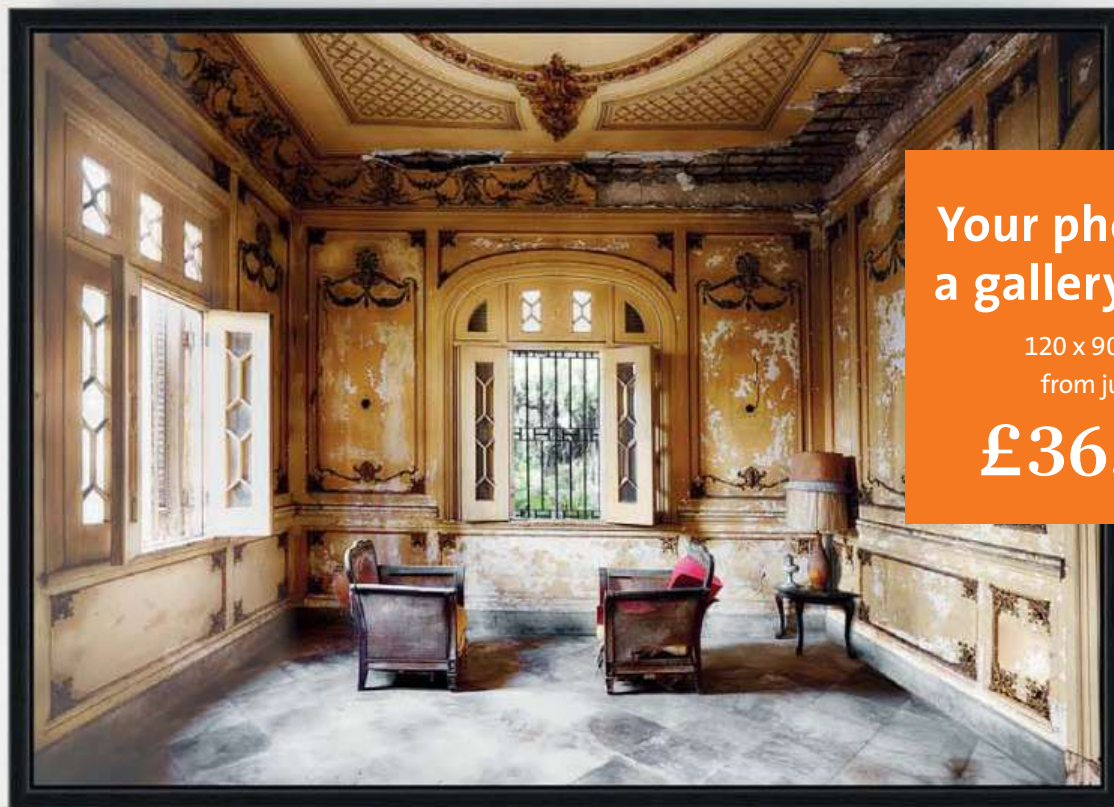
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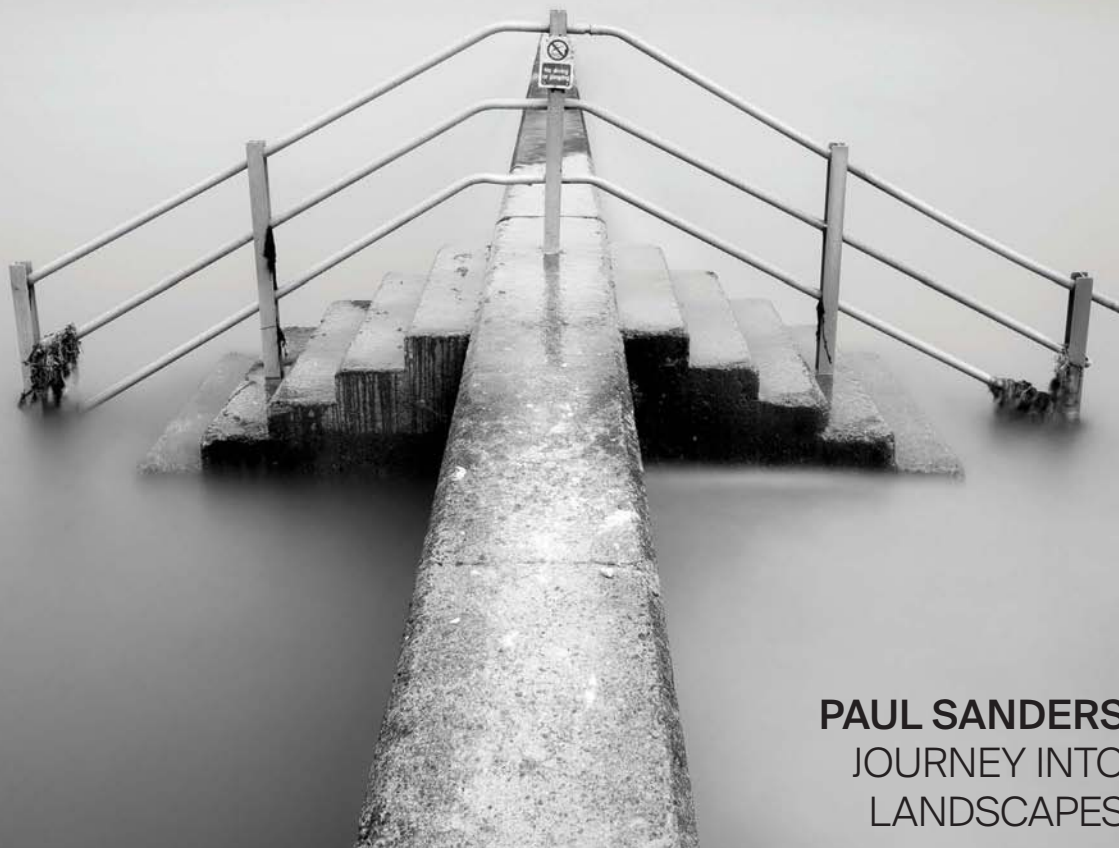
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PAUL SANDERS
JOURNEY INTO
LANDSCAPES

18

FEATURES & OPINION

18 In conversation with...

Paul Sanders

UK landscape photographer Paul Sanders talks to Nick Smith about how his former high-pressure role as a newspaper picture editor has influenced his approach to making images

28 One month, one picture

Pete Bridgwood puts the technicalities to one side and lets his creativity loose in the Rhône-Alpes

40 Lie of the land

Rachael Talibart explores the benefits of collaborating with fellow photographers

42 Opinion

David Ward explains why he feels colour photography has finally come of age

55 Inside track

Nick Smith sees the world from a new perspective with legendary aerial photographer Yann Arthus-Bertrand

60 A photographer's guide to life on Earth

Wildlife photographer Chris Weston reveals how pushing our boundaries can lead to creative breakthroughs

64 In the spotlight

Zoology graduate Ben Cherry talks with Nick Smith about combining his passion for both photography and the natural world

LEARNING ZONE

32 How to master the art of large format photography

Richard Childs has advice on how to get started with large format – from essential kit, to tips on technique

38 Quick guide to... the Brenizer method

Kirk Norbury explains how the Brenizer method stitching technique can be used to create striking landscape images

LOCATIONS GUIDE

46 Braeriach, Highland

Aidan Maccormick shoots a grand vista in the Cairngorms

49 Falls of Braan, Perthshire

Andrew Ray heads to a picturesque river gorge

50 Viewpoints

Eight top UK locations to shoot this month, including Hembury Woods in Devon, Loch Ard in Stirling and Barden Bridge in Yorkshire

Outdoor Photographer
of the year 2015

IN ASSOCIATION WITH



Don't miss your last chance to enter our competition!

SEE
PAGE
25



NATURE ZONE

68 **British Wildlife Photography Awards 2015**

We showcase some of the winners and the *OP* Editor's Picks from this year's competition

74 **Life in the wild**

Laurie Campbell on why fishing harbours have much to offer wildlife photographers

76 **Photography guide**

Laurie's seasonal highlights, world wildlife spectacles and UK bird migration hotspots

79 **A moment with nature**

Bart Breet on why his heart belongs in Kruger National Park

80 **On the wing**

Steve Young reflects on his trip to Scilly last autumn and shares his birding tips for October

GEAR ZONE

88 **Gearing up**

Our round-up of the latest outdoor kit to hit the shelves

90 **Camera test: Canon EOS 760D**

Canon's new DSLR offers more pixels and processing power. Andy Luck puts it to the test



NEXT ISSUE ON SALE 22 OCTOBER 2015

- » How to create powerful low-light landscape images
- » Quick guide to photographing reflections
- » Sony's A7R II – is it the best ever full-frame camera?

REGULARS

10 **Newsroom**

Keeping you up to date with the latest photography, outdoor and conservation stories

12 **Out there**

Our pick of the latest photo titles, plus we talk to Alex Bernasconi about his new book, *Blue Ice*

14 **The big view**

Our pick of the best photography exhibitions, inspiring adventure talks and highlights from this year's Reel Rock Film Festival

YOUR OP

16 **Your letters**

Your feedback, opinions and musings on all things photography-related

54 **Next month**

A sneak peek at *OP*'s November issue

57 **Reader gallery**

Our pick of this month's best reader images

84 **Your chance**

Find out how to get your work published in *OP*

106 **One thing this month...**

The winners of our wildlife portraits competition, plus a new challenge: classic landscapes

112 **Where in the world?**

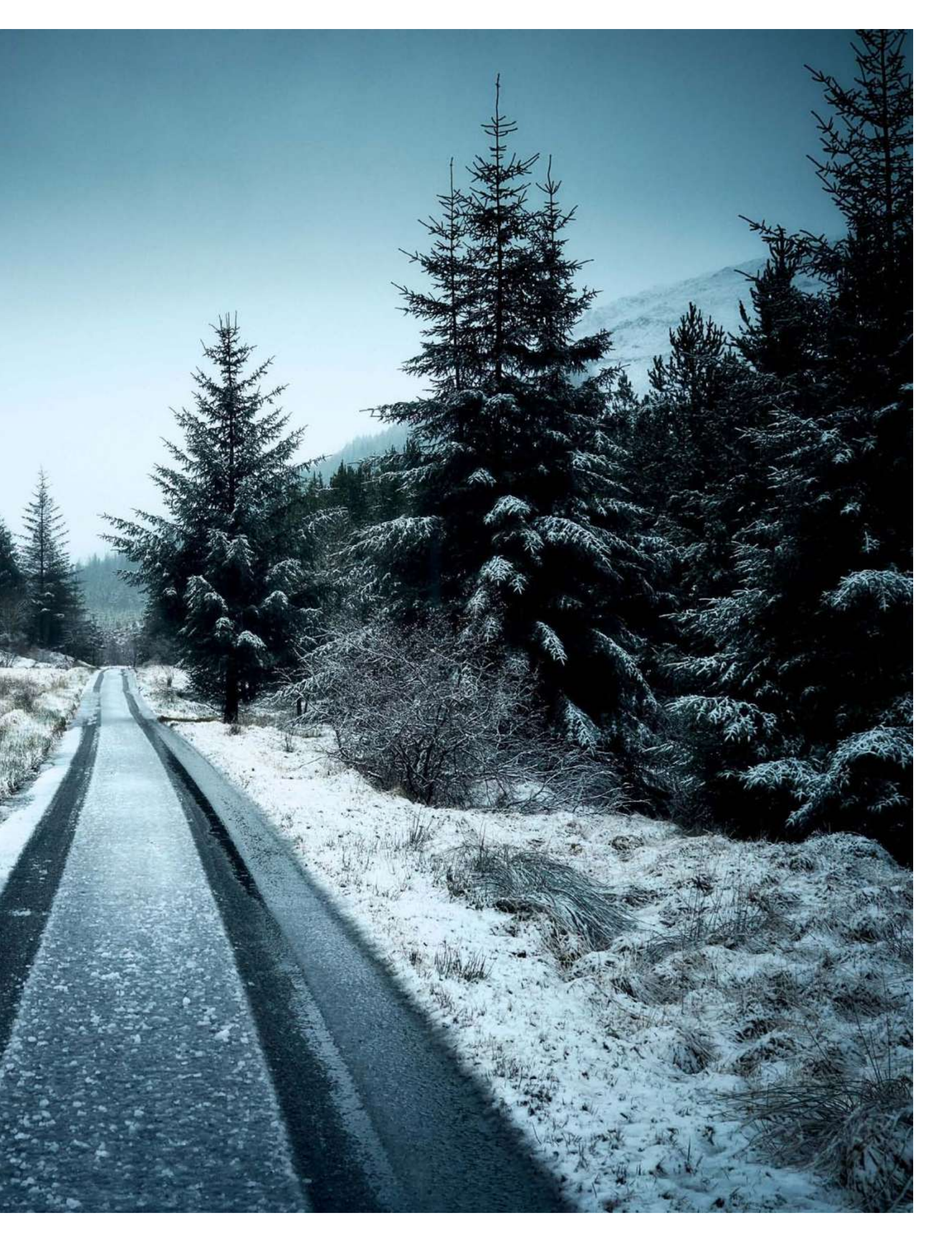
Identify the location and you could win a Lowepro Whistler BP 350 AW photo backpack

Glen Orchy

by Julian Calverley

I love the Glen Orchy single-track road; it's a road I've driven many times. Back in January 2013 my trip north coincided with some snowfall, and this is the scene I saw in the rear view mirror of the Land Rover. The simple shapes of the road, tyre tracks and trees, made more graphic by the snow. I jumped out of the car, made a few exposures, and then was off again. The picture was taken on the excellent Sony RX1, which I had bought just before the trip.





NEWSROOM

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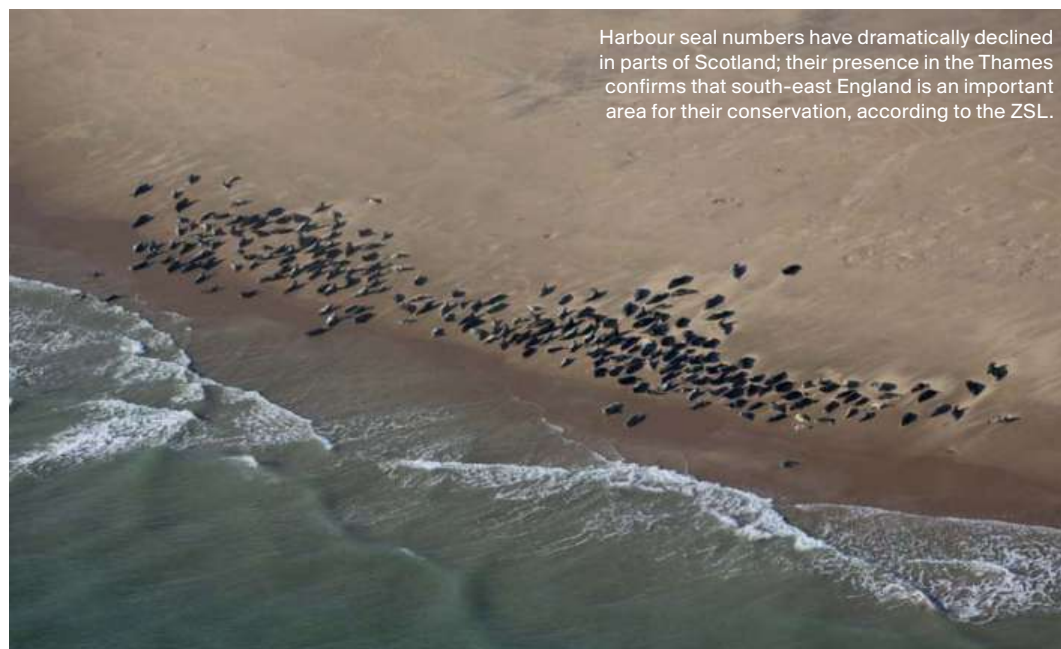
COMPETITIONS

OUTDOORS

TECHNOLOGY

OTHER NEWS

Marine mammal sightings confirm the Thames is springing back to life



Harbour seal numbers have dramatically declined in parts of Scotland; their presence in the Thames confirms that south-east England is an important area for their conservation, according to the ZSL.

© ZSL

Over 2,700 seals, porpoises, dolphins and whales have been spotted in the Thames Estuary over the past 10 years, according to a newly published report.

The Thames Marine Mammal Sightings Survey, launched by the Zoological Society of London (ZSL) in 2004, was designed to help conservationists develop a better understanding of how marine mammals use the estuary, in order to help conserve them. More than a thousand members of the public have reported their sightings.

Harbour seals were the most commonly seen mammals, with many spotted from the skyscrapers of Canary Wharf in east London. Large numbers of sightings also occurred along the Thames Path National Trail, which allows pedestrians good access to the Greater Thames Estuary; sighting hotspots include various locations between the Houses of Parliament and the O2 Arena, and at Hammersmith, Southend-on-Sea and Cliffe.

Less than 60 years ago, the Thames was declared

'biologically dead' due to high levels of pollution. But the sightings confirm that life is taking hold in the river once again, and that many mammals are venturing further into the English capital's waterway; sightings of seals were reported as far upstream as Hampton Court Palace, and harbour porpoises and bottlenose dolphins were spotted at Teddington Lock.

Joanna Barker, European Conservation Projects Manager at ZSL, said: 'People are often surprised to hear that marine mammals are regularly spotted in central London. As a top predator, their presence is a good sign that the Thames is getting cleaner and supporting many fish species. The presence of these animals is also a great example of how urban environments are important for wildlife.'

The Thames Marine Mammal Sightings Survey is ongoing, and the ZSL is urging people to take part. If you've seen a marine mammal in the Thames, log your sighting at zsl.org/inthethames.

Walkers urged to be aware of ticks

Scientists are warning that walkers can develop a potentially life-threatening reaction after being bitten by a type of tick found in parts of the countryside at several locations around the UK.

The castor bean tick carries in its saliva a sugar called alpha-gal, which is also found in red meat and is normally harmless when digested. When it enters the bloodstream, however, it can result in anaphylactic shock the next time the person eats red meat.

The ticks that carry the alpha-gal are currently found in the New Forest, Dartmoor National Park and the Scottish Highlands.

To avoid ticks there are a number of simple steps you can take, including tucking trousers into socks, and carrying antiseptic wipes and a tool to safely remove one from your skin should you need to. It's also best to keep arms and legs covered, particularly if your photography takes you into overgrown areas...

Find out more about how to prevent tick bites at lymediseaseaction.org.uk.

Help for hedgehogs

Learn how you can help hedgehogs in your garden during this year's Wild About Gardens Week, from 26 October to 1 November. A host of hedgehog-themed events will take place around the UK, from talks and workshops to community activities. wildaboutgardensweek.org.uk



© Tom Marshall

BBC Autumnwatch

Caerlaverock Wetland Centre near Dumfries will be the venue for this year's Autumnwatch, the BBC has announced. Located on the marshy banks of the Solway Firth, the 1,500-acre site (featured in our Nature Zone on page 77) is the winter home of the entire population of Svalbard barnacle geese.

Autumnwatch will air on BBC2 the week commencing Monday 2 November and will also be available online and via the red button.

Marine robots embark on ambitious photographic mission

A pair of robotic vehicles has been deployed to capture images of marine wildlife off the Pembrokeshire coast, as part of a pioneering project by the National Oceanography Centre and wildlife charity WWF.

Powered by a combination of wave, wind and solar power, the two devices – a submarine glider and a surface vehicle – are operated remotely via satellite and can cover hundreds of miles in a single mission. The surface vehicle, called Thomas, carries a range of different sensors. They include three acoustic devices to listen to marine mammals such as whales and dolphins, five GoPro cameras and a state-of-the-art meteorological station to record water temperature and salinity.

The vehicles are scheduled to return

to the National Oceanography Centre in Southampton towards the end of September, and the data gathered will help scientists understand why the Celtic Deep, which lies about 50 miles offshore, is a hotspot for marine predators such as harbour porpoises, common dolphins and the fin whale. Despite this abundance, it is not currently designated a Marine Conservation Zone.

The exploration of the Celtic Deep is the third phase in the Exploring Ocean Fronts project; a fleet of robotic vehicles has already explored the waters off south-west England, successfully imaging a variety of marine animals.

To find out more, go to projects.noc.ac.uk/exploring-ocean-fronts.



© Brad Goldpaint

Shooting stars

A meteor pierces through the darkness as the Milky Way towers above the 4,392m peak of Mount Rainier in Washington, USA. The image, by Brad Goldpaint, was shortlisted in this year's Insight Astronomy Photographer of the Year awards. The overall winner will be announced at London's Royal Observatory on 17 September, and an exhibition of the images begins the next day, running until 23 December. See more about the awards at outdoorphotographymagazine.co.uk.

COMPETITION TIME

International Garden Photographer of the Year

The closing date for the ninth International Garden Photographer of the Year competition is fast approaching; you have until 21 October to enter your best botanical images. This year's overall winner receives £7,500 cash and there's also a prize for the best portfolio: the winner will take home £2,000 plus a gold medal from the Royal Photographic Society.

igpoty.com

Scottish Landscape Photographer of the Year 2015

The search for the next Scottish Landscape Photographer of the Year begins on 25 September. Launched in 2014, the competition, which has a prize fund of over £10,000, aims to find the best Scottish landscapes, seascapes and urban views. There are two new categories for 2015: 'Spirit of the Sea' and '4 Seasons'. The competition deadline for entries is 16 November.

slpoty.co.uk



© Paul Sterry/NPL

AA Bird Photographer of the Year launches

The first large-scale awards to focus solely on bird photography has launched. Set up by the British Trust for Ornithology and Nature Photographers Ltd, a specialist image library, the competition aims to celebrate bird photography while promoting conservation. Prizes include £5,000 for the overall winner. The competition is open for entries until February 2016, and winners will be announced in August 2016 at Birdfair in Rutland.

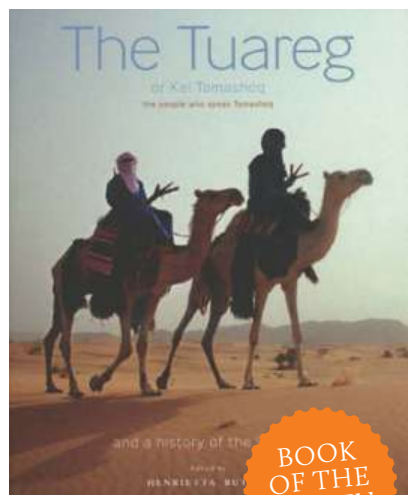
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OUT THERE IN PRINT

© Henrietta Butler



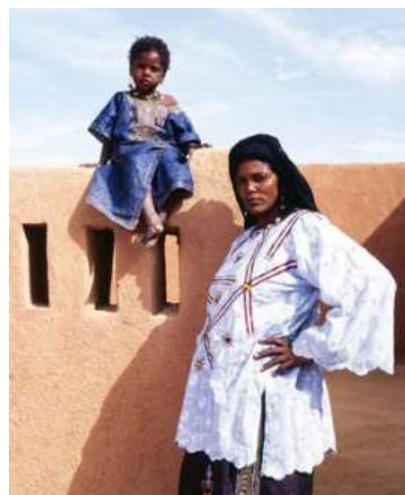
The Tuareg or Kel Tamasheq: The people who speak Tamasheq and a history of the Sahara

Edited by Henrietta Butler

» Unicorn Press
» 9781906509309
» Paperback, £30

For this fascinating book, photographer and editor Henrietta Butler has put together an expert team of contributors to shed new light on the Tuareg people, a society of semi-nomadic pastoralists living in the Sahara desert.

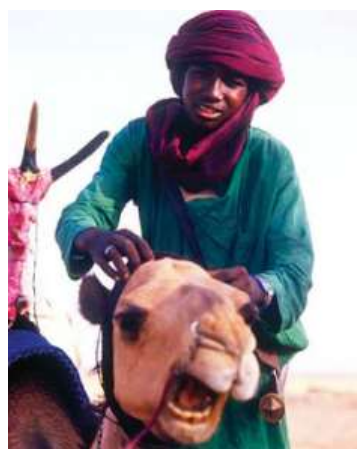
Through historical essays, first-hand accounts and stunning photographs, we are presented with a multi-layered picture of the complex, proud people who have overcome the challenges of living in one of the most hostile environments on Earth. This comprehensive book gives an insight



above left Atano and Hadi, Agadez, Niger 2012.

above right Sandstorm, In Gal, Niger 2003.

below A young Tuareg man with his camel, Tiguidit, Niger 2007.



into the Tuaregs' rich and varied culture through their paintings, excerpts of oral literature and use of the ancient Tifinagh script.

Butler also highlights how the Tuareg people often face hostility and discrimination, and how

21st-century politics have threatened, fragmented and turned their way of life upside down. A fully illustrated story of these extraordinary people – from the time they ruled the Sahara to the perils they face today – this wonderful book reveals a little-known group of people and their intriguing and vibrant culture.

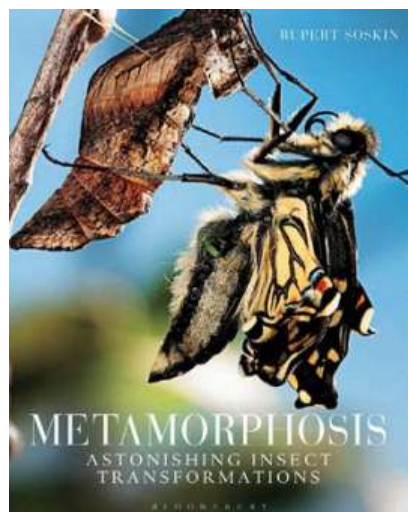


Andy Goldsworthy: Ephemeral works 2004-2014

» Abrams
» 9781419717796
» Hardback, £50

Sculptor, photographer and environmentalist Andy Goldsworthy works with nature in a truly innovative way. Creating exquisite artworks from objects he finds in the landscape, Goldsworthy uses natural materials to question permanence, chance, materiality, growth and decay. With his installations often being sited at the location he finds the components in, Goldsworthy leaves them to be altered or erased by the natural environment.

Here he has chosen approximately 200 previously unpublished works created in the last 10 years, documented through his photographs. Thought-provoking and inspiring, this book invites you to see the landscape in a completely different way.

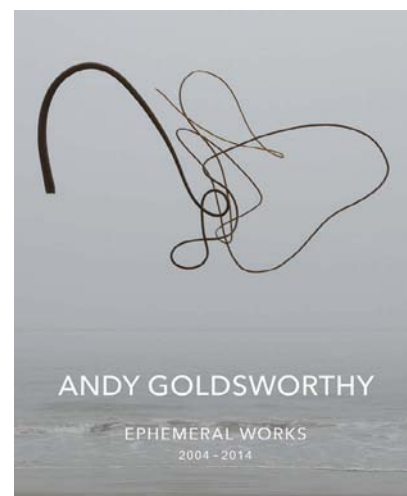


Metamorphosis: Astonishing insect transformations

Rupert Soskin

» Bloomsbury
» 9781408173756
» Hardback, £30

With macro lenses becoming all the more sophisticated and affordable, it's no wonder this genre of photography is growing in popularity. If you want to experiment with macro techniques and wish to develop your understanding of the miniature world, then Rupert Soskin's latest project may well come in handy. Spending two years photographing a range of insects – including stick insects, mosquitoes and butterflies – at each stage of their development, Soskin documents one of the most dramatic transformations we see in nature: metamorphosis. With a mixture of illustrative and creative shots, this wonderful book should be on any nature enthusiast's book shelf.





Expedition Svalbard: Lost views on the shorelines of economy

» Steidl

» 9783869305905

» Hardback, £28

In September 2011, 12 progressive thinkers travelled to Svalbard with the intention of creating a dialogue between art and science, about environmental issues relating to the Arctic landscape. In this book we see the results of the project – from Per Holmlund's illuminating paper exploring glaciers of the north coast of Svalbard that have had an impact on science, to Gunilla Knape's Microlandscapes. Other highlights include Tyrone Martinsson's engaging expedition journal and Joan Fontcuberta's thought-provoking Ice Memories photos. The varied responses of the artists, scientists and writers involved provide a fascinating and unique exploration of the Arctic and the uncertain future it faces.



British Wildlife Photography Awards: Collection 6

» AA Publishing

» 9780749577254

» Paperback, £25

Now in their seventh year, the British Wildlife Photography Awards celebrate the UK's very best nature photography. Featuring the winning images from this year's competition, together with the runners-up and commended entries, expect to see plenty of stunning wildlife photos in this wonderful book.

To see our favourite images from the 2015 competition, turn to page 68.

60 SECONDS WITH... ALEX BERNASCONI

We ask Italian wildlife and fine-art photographer Alex Bernasconi three quick-fire questions about his new book, *Blue Ice*, which focuses on one of the coldest, windiest and isolated continents on Earth: Antarctica.

© Alex Bernasconi



ANNA BONITA EVANS What was it that drew you to Antarctica photographically?

ALEX BERNASCONI I've always been fascinated by the remotest areas of our planet – those places where wilderness and raw nature still dominate the landscape and defy human contamination. I couldn't think of a more isolated and extreme place to go than Antarctica. After going to the Arctic to shoot polar bears, I immediately felt I needed to travel to the extreme south as well. Navigation days were long, but they gave me spare time I rarely have during my other trips or expeditions. I was able to reflect on how to render the feelings these remote areas of the world are able to transmit. Dramatic skies, wind, rough seas, cold, rain and snow – all are elements that make these places unique and somehow mysterious, and the way in which the incredible wildlife of the region has adapted to live in such extreme conditions is unbelievably interesting.

ABE The images in *Blue Ice* are a balance between Antarctica's big vistas and the animals that inhabit the region; do you see yourself more as a landscape or wildlife photographer?

AB I consider myself a nature photographer, where nature embraces both wildlife and landscapes. I never like to be categorised, and even if no human presence has yet appeared in my publications, I sometimes love to shoot people



as well, when I have the chance to spend time with local populations. I choose the subject in the same way I choose whether to shoot colour or black & white, depending on the situation, the light or just my personal feeling. Photography is a powerful instrument with different ways to communicate and I like to use them all, rather than being stuck with a rigid model.

ABE Professor Julian Dowdeswell, director of the Scott Polar Research Institute at the University of Cambridge, wrote the foreword to the book; how did this collaboration come about?

AB The publisher of my new book, Alexandra Papadakis, had the chance to meet Professor Dowdeswell in Cambridge and showed him my



pictures of Antarctica. I'm really happy that such a personality with immense knowledge of such a wonderful continent wrote the foreword.

Blue Ice

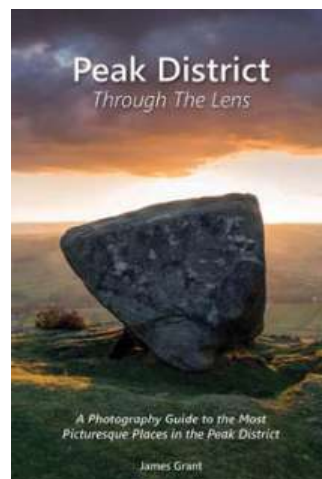
Alex Bernasconi

» Papadakis

» 9781906506582

» Hardback, £30

AVAILABLE
EARLY
OCTOBER



Peak District through the lens: A photography guide to the most picturesque places in the Peak District

James Grant

» Aperture Media

» 9780993315602

» Paperback, £23.95

UK photographer James Grant set out with an ambitious goal: to create a comprehensive guide to the most picturesque places in the Peak District. Looking through the resulting 400-page book, it's clear he's achieved his objective. With 300 viewpoints in more than 80 locations, each of the book's entries includes useful information such as access ratings, best times of the year and day to visit as well as directions to the location. Wheelchair viewpoints are included, plus a list of photographic walks to help you make the most of your day out. The location summary table at the back of the book is perfect for quick referencing. If you're interested in getting to know this beautiful part of the British Isles, this book is sure to be of interest.

THE BIG VIEW

EXHIBITIONS

1 Sebastião Salgado: Other Americas

» The Photographers' Gallery, London

» To 1 November

Known for his compassionate photojournalism, Sebastião Salgado is renowned for creating epic bodies of work that touch on global issues – take his recent Genesis project, for example. The Photographers' Gallery is currently exhibiting a selection of his earlier works, entitled *Other Americas*, which focus on Latin America between 1977 and 1984. Documenting people belonging to poor farming communities in Brazil, Chile, Ecuador, Bolivia, Peru, Guatemala and Mexico,



Mexico, 1980 © Sebastião Salgado



© Ross Brown

these powerful black & white photographs, like the majority of Salgado's other work, give a compelling voice to some of the world's marginalised people. thephotographersgallery.org

2 Nature's Elements

» The Lime Gallery, North Yorkshire

» 1 October to 6 November

Photographs by Ross Brown, taken in Iceland, Greenland and Scandinavia, go on show at the Lime Gallery in Settle this October. Dramatic glacial landscapes, aerial photos and abstract studies of vegetation and geological features form the spine of the exhibition *Nature's Elements*. Images Brown has taken closer to his

home in Yorkshire will also be on show. Inspired by music and nature writing, Brown's work has won him recognition in international photography competitions; in 2014 he was a finalist in Travel Photographer of the Year and commended in Landscape Photographer of the Year.

thelimegallery.com

NATURE AND WILDLIFE EXHIBITIONS NOW ON TOUR



Rhyostoma Jellyfish, Nare Head, Cornwall © Mark Webster

British Wildlife Photography Awards

» Nature in Art gallery, Gloucester

» To 15 October

For the first stop of its tour across the UK, winning images from this year's British Wildlife Photography Awards will be on show at Wallsworth Hall's Nature in Art gallery at Sandhurst. Photos depicting animal behaviour, urban wildlife, marine species and the miniature world are among those helping to highlight the wonder of our natural world.

nature-in-art.org.uk

2020VISION Roadshow

» Rozelle House, Ayr

» 8 October to 16 December

A collective of landscape and wildlife photographers – including Andy Parkinson,

Joe Cornish and Peter Cairns – with a shared goal of wanting to show the value of restoring natural habitats, 2020VISION created its roadshow back in 2012. Three years on, the exhibition has travelled across the UK, and its next stop is Ayr in western Scotland.

2020v.org

The National Forest, Beacon Hill Country Park, Leicestershire © Ross Hoddinott/2020VISION



EXHIBITIONS WITH A DIFFERENCE



Dark Pier © Rob Knight

Dark Visions

» Joe Cornish Gallery, North Yorkshire
» 3 to 21 October

With an aim to explore how our personal interpretation of the environment we're in helps to define our creativity, Rob Knight collaborated with two writers for his most recent series, Dark Visions. Asking Steve Devonport and Dan Ladle to write pieces interpreting his black & white pictures, Knight shows how different types of media can combine to full effect. Video and audio footage will also be featured in the exhibition.

joecornishgallery.co.uk

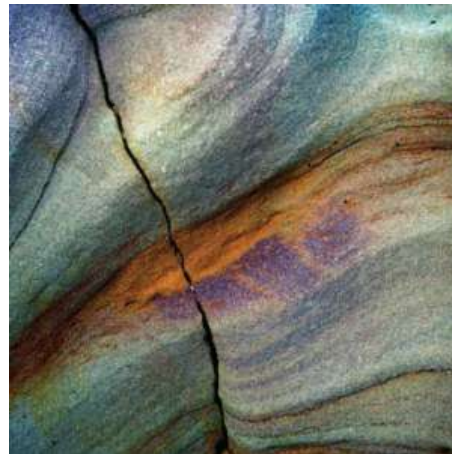
Luminis: The Mind's Eye

» Queen's Hall Arts Centre, Northumberland
» To 17 October

Nine members of photography collective Luminis present a print of their work they feel truly encapsulates their creative vision. Exploring ideas relating to pre-visualisation in photography, the images featured include

abstract landscapes, distilled still life and macro work. With the group's emphasis on producing high quality prints, those wanting to develop their printing knowledge are sure to find the display of interest.

queenshall.co.uk



© Paul Hattam

ADVENTURE TALKS

Last Man Walking: Australian Desert Exploration

» Chemistry Theatre, University of Bristol
» 21 October

Be inspired to lace up your hiking boots and take to the trail by Andrew Harper's talk on his epic 4,600km solo trek across Australia. Following the Tropic of Capricorn, the walk took him through the arid regions of Pilbara, Little Sandy, Gibson and the Simpson Desert. The founder of Australian Desert Expeditions, a non-profit environmental organisation that conducts scientific surveys in deserts, Harper will also touch on other similar historic expeditions.

wildernesslectures.com

Call of the Wild: Ben Fogle

» Various venues across the UK
» 28 September to 23 October

TV presenter and author Ben Fogle tours the UK this autumn to ignite the spirit of adventure in the British public. Recounting how he became drawn to adventure and travel, and sharing the challenges linked to a life in the wilderness, Fogle will talk about his most epic expeditions to date, including rowing the Atlantic Ocean, travelling 700km through the Empty Quarter of the Arabian Desert by camel, trekking across Antarctica on foot and completing a marathon in the Sahara.

speakersfromtheedge.com

REEL ROCK FILM FESTIVAL

Reel Rock Film Festival is back with five new short adventure films to inspire you to take on your own outdoor adventures. The festival stops off at 10 venues across the UK this autumn, and you can also catch it in America, Canada, New Zealand and other parts of Europe throughout October. Here are some of the highlights...

A Line Across the Sky



© Austin Stadek

Follow alpine heroes Tommy Caldwell and Alex Honnold as they take on the Fitz Roy Traverse, one of the most technically challenging feats for mountaineers on Earth. A climb that earned them the prestigious Piolet d'Or award, find out how the two adventurers completed the mountain's seven jagged summits.

High and Mighty

Highball bouldering is a long, difficult type of climbing high off the ground, where a fall could be serious. That doesn't deter intrepid professional climber Daniel Wood, though: find out how he ascended the Process, a 50ft highball in California.



© Max Krimmer



© Josh Beecher

Showdown at Horseshoe Hell

Horseshoe Hell is a 24-hour climbing endurance contest in Horseshoe Canyon Ranch, Arizona. This 20-minute film follows Nic Berry and Mason Earle as they attempt to win the title.

Dawn Wall: First Look

An extended trailer for a major feature length film that will be screened next year, *Dawn Wall* tells the story of free-climbers Tommy Caldwell and Kevin Jorgeson and their attempt to complete the south-east face of El Capitan, a 3,000ft monolith in Yosemite National Park.



© Corey Rich

Dean Potter Tribute



© Jim Hurst

Following his tragic death in May, this compelling short film is a eulogy to Dean Potter – one of the most

fearless climbers known. Potter was an integral part of Reel Rock Film Festival, having featured in previous years' films such as *First Ascent*, *Fly or Die* and *Valley Uprising*.



Reel Rock Film Festival tours around the UK from 30 September to 28 October; to find out more and buy tickets go to reelrocktour.co.uk. For the international tour visit reelrockfilmtour.com.

Your letters

Write to us! We love getting your views and responses; email claire.blow@thegmcgroup.com

LETTER
OF THE
MONTH

Why we take photographs

I recently read an article in the Royal Photographic Society's magazine, written by journalist Paul Sanders (former picture editor of the Times).

It was about how landscape photography had saved his life and helped him recover from a nervous breakdown. I then read David Noton's article, 'The meaning of life', in the September issue of *Outdoor Photography* (OP195). Strange how the two seem to coincide and delve into the human spirit from completely different perspectives. Both articles touched a nerve with me. I too have found that my love of the outdoors and photography helps me battle my own mental demons, and at the same time I have asked myself the same questions that David raised – what's the point of taking photographs? One can ponder these things for hours and learn a lot about oneself, or learn nothing. Sometimes there is a danger of becoming too introspective and precious; especially when the mind is playing tricks and nerves are raw.

David Baker said in a recent presentation that I attended that you should always have a goal or a reason for the photographs you take (I paraphrase – sorry, David!). Perhaps it should be more simple than that... whether you are a professional or amateur in photography, the point is, you do it because you enjoy it.

Anna Stevenson, via email



above David Noton's article in OP195

The merits of printing

I totally agree with Steve Watkins' Editor's letter, 'History on the brink' (OP193). I am a big advocate of printing photographs; it's a well-proven method of ensuring they are available long into the future.

My siblings and I were recently invited to an open evening at our old primary school. A couple of days before, we went through some old photo albums in search of school photos, much to the amusement of my two nieces. When I had finished my lecture about digital images sitting on phones, computers, and so on, and how they would never be able to enjoy the photos 40 or 50 years on, they promised to start printing; only time will tell. Maybe we could all try to do more to encourage people to print

their photographs!

Tony Hunt, Clonmel, Co Tipperary

A location for all seasons

I enjoy reading *Outdoor Photography* every month. But I am at a loss to understand why you needed to feature Golitha Falls in both the August and September 2015 issues (OP194 & OP195). Also, in the September issue you have managed to move the falls 13 miles further from Plymouth.

Jerry Marler, via email

Ed's comment Hi Jerry, thanks for pointing this out – we realised a little too late that we had repeated the location. What can we say? It is a great location to visit all year round, including in late summer and early autumn! Just to clarify

about the distance, Golitha Falls is 25 miles (by road) from Plymouth.

On tour with OP

Late last December my wife (a typical holiday-in-the-warm-south person) surprised me by saying: 'How about going on holiday to Cornwall in the UK and doing parts of the coast path so you can take photos?' This came as a surprise because the last 10 times I've gone to Scotland for my annual hiking/photo tour I've had to go on my own.

I jumped into my office and dived into a few dozen copies of *Outdoor Photography* and started scanning every page for interesting spots in Cornwall. The result was a perfect holiday, a happy wife, and a few nice pictures – and *OP* was our tour guide!

Rainer Duesmann, Muenster, Germany

below A couple of Rainer's images that he took on his unexpected holiday in Cornwall



October's letter of the month winner, Anna Stevenson, receives a Samsung 128GB MicroSD EVO memory card with adapter, worth £93.99

Launched earlier this year, Samsung's 128GB MicroSD EVO memory card with adapter has a transfer speed of up to 48MB/s. The cards can be used in smartphones, tablets and action cameras, and when used with the SD adapter they are compatible with most DSLRs and CSCs, can survive for up to 20 hours in seawater and are protected from damage caused by airport x-ray machines. Accelerating workflow and providing ultra-fast performance, the card satisfies both UHS-I Speed Class 10, Grade 1 level performance.

samsung.com



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above Minnis Bay, Margate, Kent. opposite Chipstead Lake, Sevenoaks, Kent.

IN CONVERSATION WITH Paul Sanders

Former picture editor of the Times broadsheet newspaper, Paul Sanders traded in a high-pressure, top-level career at the coalface of national journalism to become an independent landscape photographer. And he hasn't looked back...

Interview by Nick Smith

Paul Sanders once had the archetypal, frenetic office job, where there was nothing extraordinary in his scanning through thousands of images a day as he worked as the picture editor of the *Times*. On the other, there is now the tranquillity and solitude of recording the ever-shifting moods of his local landscape, when the camera's shutter release button gets infrequently clicked, and even then, only on the photographer's terms.

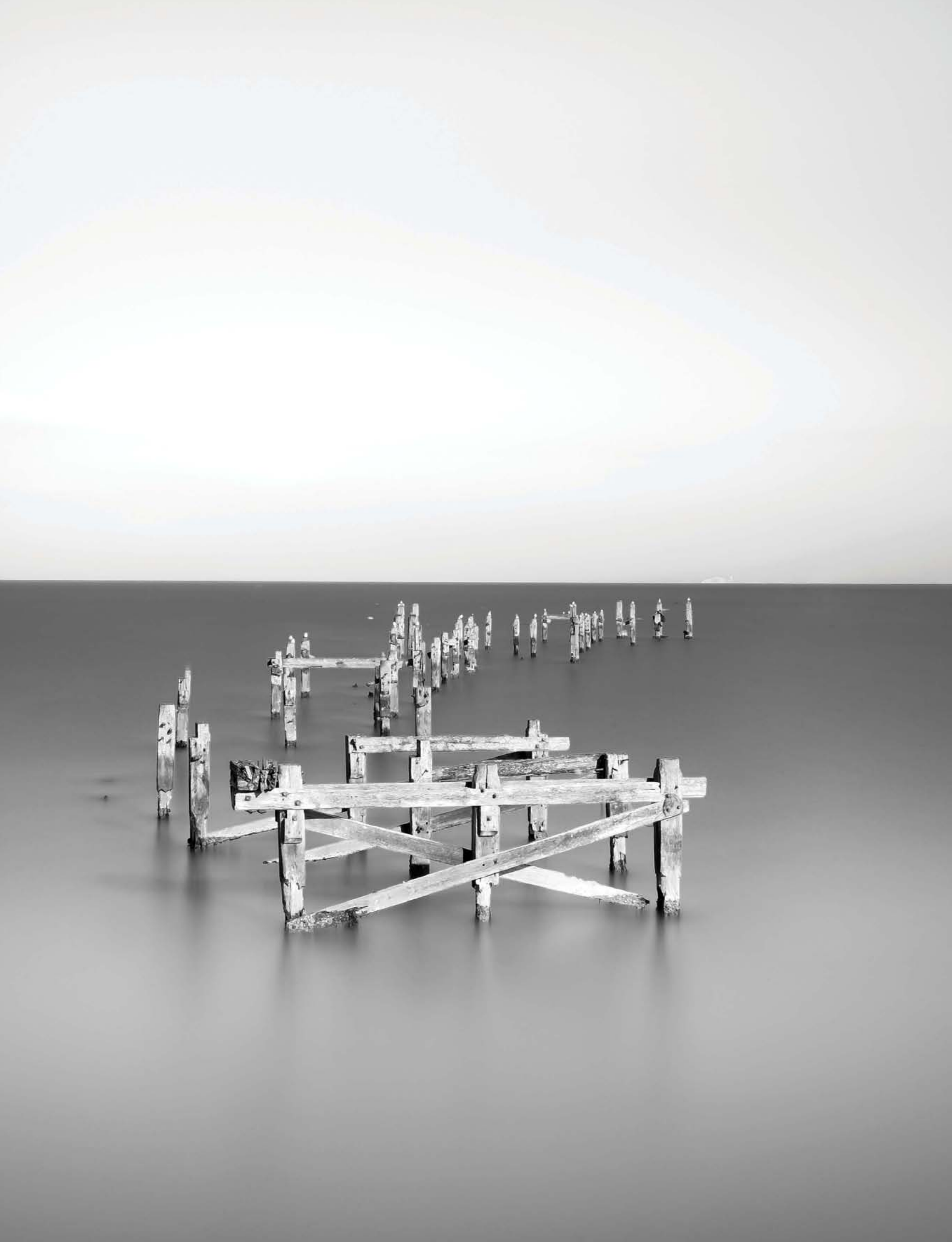
Sanders is, on the surface at least, everything you might come to expect from a photographer dealing with such dream-like subject material as open water and sky, where his ethereal imagery draws its atmosphere from exposures that often stretch to many minutes. Modest, articulate and likeable, he comes across as a man at peace with the landscape. But his story is one of the darker shades of life held in tension with the lighter nuances of creativity. He has had to contend with clinical depression. He describes life amid the hurly-burly of the picture

desk of a national newspaper as being akin to having 'a hamster wheel turning in your mind all the time.' He is currently a man on a journey to regaining peace of mind. He hasn't got there yet, but he will.

The Tonbridge-based 47-year-old describes his work as 'primarily a direct reaction to standing somewhere. I'm not what you might call a "beautiful light" or "golden hour" photographer. I just go somewhere and work with what I've got, rather than what I want there to be. I turn up at a place with no idea of what's there. I very much go on my spiritual reaction and emotional connection with the place, and this tends to produce minimalist work with long exposures.'

Sanders has no interest in stretching geographical boundaries: he works largely with the landscapes around his home in Kent. And while he is content to shoot in locations such as Sussex or London, 'I make a point of not taking pictures more than 100 miles away from where I live.' This is because he is firmly of







opposite Swanage, Dorset. above Beachy Head, Sussex.



Bassenthwaite, Cumbria.

>



Charmouth, Dorset.

the belief that there are beautiful places on your doorstep, 'if you're prepared to look for them.' He also takes very few photographs. 'When I go to shoot a landscape, if I take six pictures, then that's all I take. One of those will probably be a test image to see what the short exposure looks like, before I apply the long one.' He says that the great joy of shooting long exposure work – 'which is probably 90 per cent of the time' – is that you only get one or two attempts to capture what is in front of you 'before it all changes. If I've taken 10 shots in a day, I think I've overshot.' This attitude to economy is a reminder of his old days as a news photographer working with film, 'when you were only allowed to shoot two rolls of film, because that's all you could afford to process.'

Perhaps one of the more practical reasons for keeping the shot count low is that Sanders doesn't enjoy sitting behind a computer editing his own work. There's a good reason for this. In his former incarnation as an under-pressure picture editor, 'I would look at image after image after image.' He says that he'd go to bed at night still seeing the photographs behind his closed eyelids, a persistence-of-vision phenomenon he describes as akin to playing too many video games. 'It just

keeps on going in your head. So anything that takes me away from the computer makes the photography much more joyful.'

This feeling of enjoying the landscape is a theme Sanders returns to again and again. His conversation is punctuated by continual references to the experience of being out in the field as being emotional or spiritual. This is in part due to his being a practising Christian, a thread that runs through the core of his life, and one that has seen him through some tough times. But it is also due to the fact that he simply loves being outdoors, 'being mindful of where I am, rather than worrying about snapping absolutely everything. I find machine-gun photography really depressing because this is not the way to notice the subtleties of what you are doing.' He says that photographers are prone to overlooking the small details in a landscape, 'which gains nothing. If you stand back and watch situations develop and take just one shot, you'll come away with something far more interesting than if you've taken 500 without thinking about it.'

Quality over quantity might be an old-fashioned concept, but it's one that underpins everything that Sanders does. He says that there's something 'really disappointing' in having



Portsmouth, Hampshire.

to plough through screens of mediocre images in the hope that there might be something special in there somewhere. 'I sometimes think it's quite interesting when you see people who shoot a lot of exposures. You watch them flitting around, looking very busy. But they're not seeing anything.' This is what Sanders calls overshooting while underachieving. 'This sounds very damning. But it's not meant to be. It's just that I can't work that way.'

Given his previous day job, Sanders might be one of the few professionals allowed to make such an observation without being accused of loftiness. A national newspaper such as the *Times* publishes in the region of 120-150 photographs per edition. In order to get to this figure you have to look through 200 times as many images. It follows that the vast majority of what you survey as a picture editor is inappropriate for the publication for a number of reasons, the main one being in essence that most photos are no good. 'On any day you could count on the fingers of one hand the images that made you stop and go 'wow'. And I think that sums up the industry. There's so much stuff. When I look back at my days going through celebrity picture after celebrity picture, photocall

after photocall, I can say that there are very few photographers doing anything with real originality. It's a very difficult thing to be your own photographer these days. We are saturated by images on Facebook, Instagram and in magazines, all showing you pictures of great beauty. But they're all the same. As a landscape photographer you have the opportunity to produce something different.'

The problem with shooting something different is that it takes 'time for people to adjust to that and to come to like it.' So, the big question is: does Sanders like his own work? 'Do you know, you're the first person to ever ask me that? And the answer is: no, I don't. I find it really hard to fall in love with the pictures I take. They sum up a moment in time for me and then I move on. I'm very critical of my own work. Although I shoot pictures that make me feel good, there are times when I look at my work and generally think that it could have been better. Maybe I could have waited, or been more in tune. I find my own photography quite frustrating at times, and I'm always surprised when people like it.'

To see more of Paul's work visit paulsanders.biz



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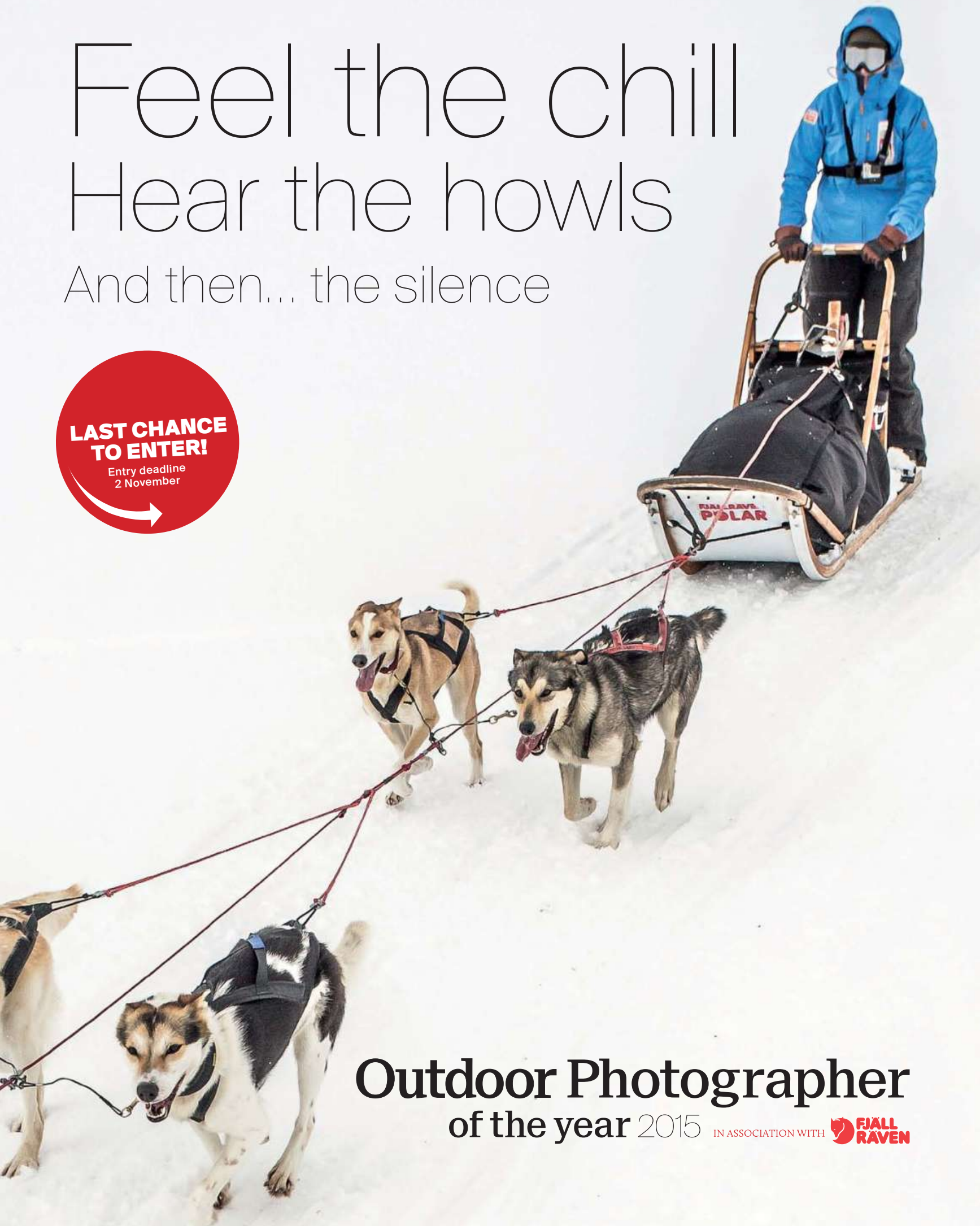
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Entry deadline
2 November



Outdoor Photographer
of the year 2015

IN ASSOCIATION WITH



FINAL CALL!

Outdoor Photographer of the year 2015

IN ASSOCIATION WITH 

The deadline for our fifth OPOTY competition is rapidly approaching, so if you would like to be in with a chance of heading off to the Arctic on the Fjällräven Polar dog sled expedition in spring 2016 – a prize that money can't buy – then enter now!

THE BIG PRIZE! FJÄLLRÄVEN POLAR



As last year's OPOTY winner Greg Whitton discovered, Fjällräven Polar is the adventure of a lifetime. It gives 'ordinary' people the chance to discover how amazing outdoor life is in the winter, and aims to demonstrate that anyone can experience the Arctic on an expedition as long as they have the right knowledge and equipment. It is an approximately 300km-long winter dog sled adventure across the arctic tundra. The participants will steer their own dog sled all the way from the mountains near Signaldalen, Norway, to the forests around Jukkasjärvi, Swedish Lapland, through some of the wildest and most beautiful scenery in the world.

Conditions can be very challenging at times, even if the weather is usually quite stable in April north of the Arctic Circle. Survival expert Johan Skullman and dog sledding supremo Kenth Fjellborg will be on the expedition to share their knowledge with the participants. Fjällräven Polar 2016 will take place in early April 2016, and the overall winner of Outdoor Photographer of the Year will be going on the journey.

Almost all the clothing, food and equipment needed for the expedition are included (you really can travel to Norway with just hand luggage!). This is an amazing prize that money simply cannot buy, so get your best images ready to enter! We can't wait to see them.

The only other possible way to take part in the expedition is to enter the Fjällräven Polar competition, where you need to make and upload a short video or photograph. The entrants with the most public votes in each region will also be on their way to the Arctic. It's definitely worth entering both competitions to double your chances of being there!

For more details and to enter Fjällräven Polar, and to see images and videos from previous expeditions, go to fjallraven.co.uk/polar

FREE! Young Outdoor Photographer of the Year category

Once again, we want to encourage the next generation of outdoor photographers by waiving the entry fees for this specific category, which is open to people under the age of 18 on the competition deadline date.

NEW CATEGORY! Spirit of travel

This year, we have created a standalone travel photography category, rather than mixing it in with the adventure sports one. We are on the lookout for fresh views of your travels around the globe.



OPOTY 2015 – THE CATEGORIES

Outdoor Photographer of the Year – Overall Winner

This prestigious title is given for the photograph, chosen from the adult category winners, that the judges feel is the best single image entered.

Light on the land

Under sunset's fiery skies, in fleeting twilight, with the gentler light of the moon, or with the first rays of a new day, we are looking for stunning landscape images from anywhere in the world.

Wildlife insight

There has never been a better time to be a wildlife photographer. We are looking for compelling compositions showing the spirit and behaviour of wildlife around the planet.

Live the adventure

Capture adventure sports activities around the globe. From hiking and mountain biking to backcountry skiing and paragliding, and everything in between, we want to see the thrill of life lived to its maximum.

At the water's edge

Lakes, rivers, waterfalls and the coast make for some of the most appealing outdoor photography subjects. We want to see inspiring images of them either in their wider environment or more intimate views.

Small world

Nature can be at its most amazing in the smallest forms. We want to see your macro and close-up photographs of the plants and insects all around us that often go unnoticed.

Under exposed

We want to celebrate the breathtaking photographic work that is going on underwater. From seas and oceans to rivers and lakes, we are looking for images that showcase the remarkable world beneath the surface.

Spirit of travel **New category!**

Cultures, people, places and festivals of the world; we want to see some of the most compelling and freshest images that capture the spirit of your experiences on journeys around the planet.

Young Outdoor Photographer of the Year

Nature is my world: for outdoor photographers aged 18 or under, to shoot landscapes, nature or wildlife subjects that matter most to them.

CATEGORY WINNERS' PRIZES

There can be only one Outdoor Photographer of the Year 2015 and one winner of the Fjällräven Polar expedition place, but we've got fantastic prizes for the winners of the eight individual categories as well. Each category winner will receive a superb Fjällräven Kaipak 28 backpack plus £200 cash.

To find out more about the Kaipak 28, go to fjallraven.co.uk



DON'T MISS OUT!

Deadline for entries is midnight GMT on Monday 2 November 2015

AWARDS AND EXHIBITION



The overall winner will be announced live at the Telegraph Outdoor Adventure & Travel Show, at London ExCel, on Saturday 13th February 2016. The presentation for the overall and category winners will take place on the Outdoor Photography PhotoBox stage. All the winning images will also be printed and exhibited at the show, providing a great chance to get your work seen.

NEW OPOTY BOOK!

This year, for the first time, we will be producing a beautiful photography book of the winning, commended and selected other entries from the Outdoor Photographer of the Year competition. You can pre-order your copy of the book on the OPOTY website.

FOR MORE DETAILS AND TO ENTER GO TO **OPOTY.CO.UK**

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Once the technicalities become second nature, we are free to explore the more artistic aspects of photography – and these can often benefit from a reactive approach, says Pete Bridgwood

Conventional wisdom is that landscape photography benefits from a slow, considered, methodical approach. If we can slow down and take time to really 'see' our composition and fine tune our viewpoint to optimise the juxtaposition and relationships within the frame then we optimise our chance of creating a compelling image. However experienced we become, a huge proportion of our success from the 'technique' or 'craft' side of our photography comes from eliminating unwanted variables such as camera shake, incorrect exposure and soft-focus.

The practice of photography is a challenging mix of art and science, and these more practical aspects of workflow are part of the science. As we progress along our journey of discovery and become more accomplished, we perfect our understanding of the craft by being methodical

and taking things slowly. With practice, the process of seeking out and capturing our image, becomes second nature. We never stop learning the practical side of the genre, and however long we've been practicing, we always remain capable of making simple mistakes. The more we can push the practical aspects into our subconscious functioning, the calmer we become and the more space we can make for the 'art' of photography.

While the methodical mechanics of the craft benefit from a slow, considered approach, the more artistic aspects benefit most from a completely different mindset. Certainly, the relaxed state of presence required for photographic expression only ever becomes possible once we have perfected our technique; but when we are able to function without thinking, a wonderful thing happens: it's almost as though we become one with our camera,

technical distractions become invisible and creativity is offered centre-stage.

Many of my personal favourite images were made after arriving late at a location, often badly prepared without the benefit of a previous visit or adequate research. There is an excitement that comes from such a forced rapid workflow; it keeps me focused. So it was that I arrived by this lakeside. I quickly set up the camera with my generic settings, and as I swiftly scanned the scene, these sun-kissed peaks in the background caught my eye. Paradoxically, the creative, 'art' side of landscape photography thrives on immediacy and reactivity.

*above Annecy, Haute-Savoie, Rhône-Alpes.
Canon EOS 1Ds MkIII with 24-70mm f/2.8 L lens;
ISO 50, 30sec at f/14, Lee 3-stop ND, 2-stop ND,
Lee 2-stop ND grad, Manfrotto 055CXP03 tripod,
Manfrotto 405 Pro Geared Head*

Sutherland



Sutherland is a vast area of the North West of Scotland and is indeed the UK's last true wilderness. This is a place for the dedicated landscape photographer. There are hundreds of freshwater lochs, white sandy beaches and mountains that rise out of the landscape. If you are a photographer who wants to visit an area that is often out of reach, then you will remember this workshop for many years to come.

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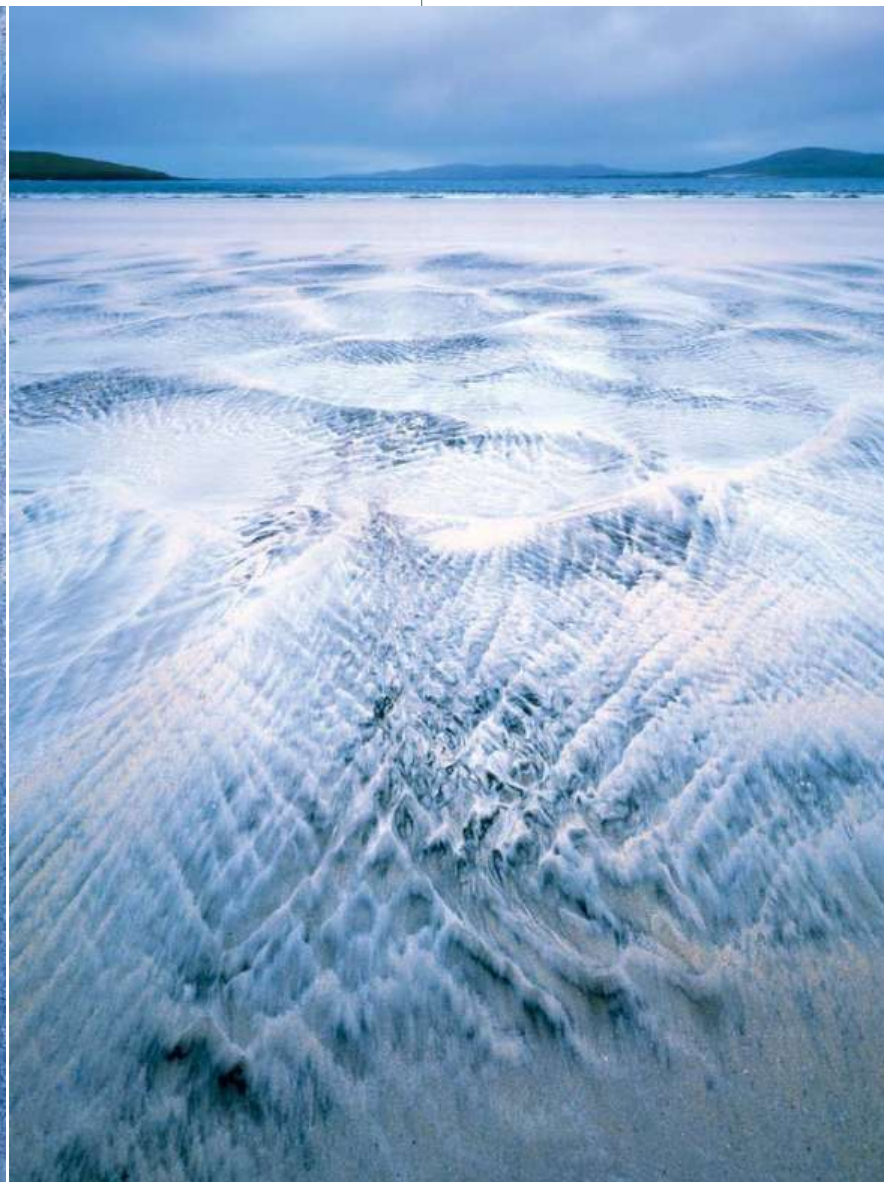


LEARNING ZONE

IMPROVE

32 **How to master the art
of large format photography**

38 **Quick guide to...
the Brenizer method**



LARGE IS BEAUTIFUL

Richard Childs' guide to the art of making large format landscapes

How to master the art of large format photography

As well as producing superb, high-quality images, shooting large format offers a wonderful way to connect with the landscape. Richard Childs shows you how to get started

Virtually every landscape photographer I have met over the years has been interested to learn more about large format photography, but most have been nervous about actually giving it a try. Some have taken tentative steps by investing in a manual 35mm film camera or by using the larger film sizes offered by medium format cameras. Others have been on the brink of making the transition but have stepped

back, perhaps afraid of what they perceive they will lose by working with such a bulky piece of equipment at such a slow pace. Over the following pages I aim to show how the losses are far outweighed by the gains, not just because the image quality improves but because there can be so much satisfaction derived from total immersion in the act of making an image, and the ownership of that image in a physical form.

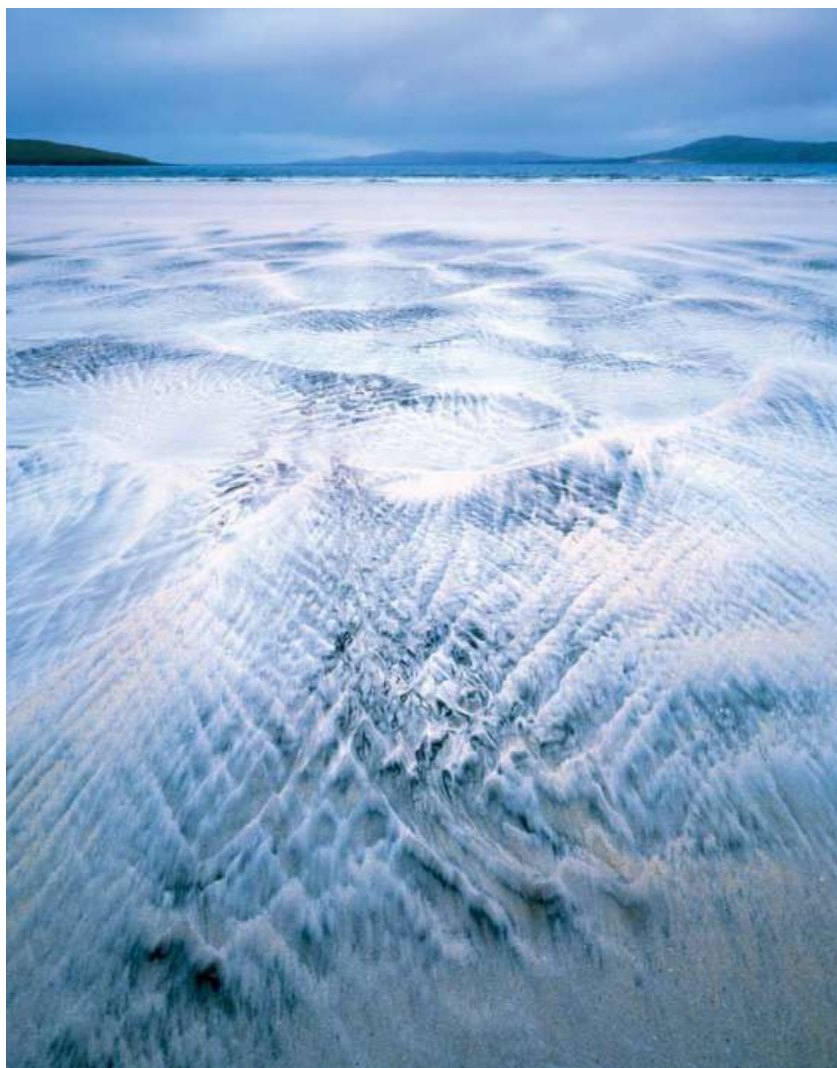
GETTING STARTED WITH LARGE FORMAT

It has been just over 11 years since my first large format camera arrived in the post; a relatively simple model with only front movements. I was completely flummoxed.

My previous new purchase had been a Nikon F100, which, although not as feature laden as a modern DSLR, had come with a thick manual to guide me through setup. Not that I read it; stepping up a level in the SLR world didn't really require the learning of any new skills. My Ebony RW45, however, was completely alien to me and I was already stuck. All I knew was that there were landscape photographers around the world using these cameras to make images that seemed to stand head and shoulders above the competition, and that I wanted to do the same.

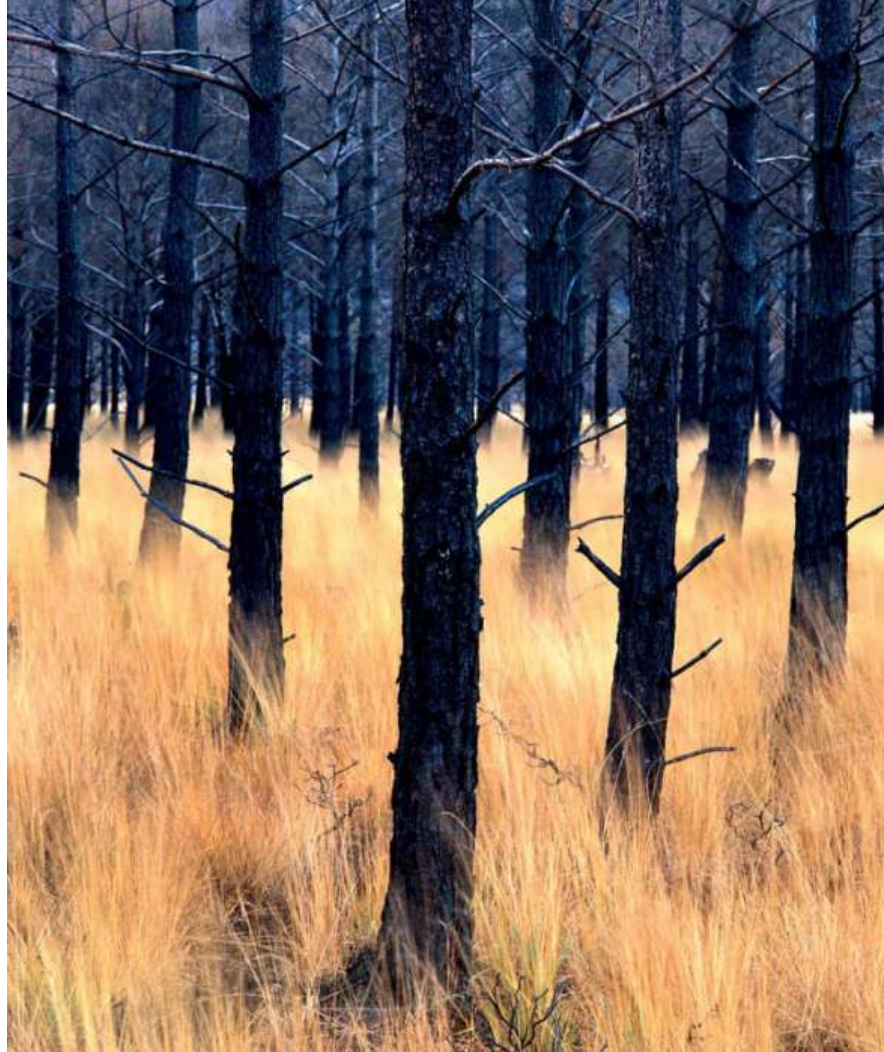
The lens that came bundled with the camera, a Schneider 90mm (wideangle), didn't seem to have any means of being attached to the camera body. I didn't realise I needed a lens panel, and struggled for an hour or so before making a quick call to the dealer to find out where I was going wrong. Two days later another box arrived with the missing lens panel and three more essential pieces of kit that I hadn't thought about: a dark cloth, a focusing loupe and a cable release. A week later I found myself in south Wales attending a workshop where I began the steep learning curve and made my first tentative steps into the world of large format photography.

Canvas of the tide, Seilebost, Harris.
Ebony 45SU with Schneider Super Angulon f/5.6 90mm lens,
Fuji Velvia 50, 1/4sec at f/22





Dark Skye. The camera was set up approximately 3ft above the water. Rear tilt was used to achieve focus front to back and to strengthen the foreground. *Ebony 45SU with Schneider Super Angulon f/5.6 90mm lens, Fuji Velvia 50, 1sec at f/32*



Afterburn, Glen Torridon. No movements were applied here, just careful composition and the aperture set to f/16. *Ebony 45SU with Schneider APO-Symmar f/5.6 180mm lens, Fuji Velvia 50, 1sec at f/22 1/3*

Big is beautiful

One of the obvious advantages of working with large areas of film is that you have the ability to produce incredibly large scanned files of your work. From these, it is possible to produce enlargements beyond the capabilities of all but the very best digital cameras. I have only owned 5x4 large format cameras, but other common sizes include 5x7 (more popular in the USA), quarter plate, half plate, 10x8 and right up to 20x24 (inches). Combine the huge sensor size and superb tone handling of a sheet of film with the ability to focus your camera in such a way that allows front to back sharpness at any chosen aperture, and there is still very little to beat it.

But what about the cost, I hear you cry? The expensive cameras, the high price of sheet film, the weight of all that equipment...

Equipment

There is plenty of choice in terms of both cameras and lenses – to suit most budgets. An ideal starting point for a beginner would be to purchase a relatively inexpensive camera and a secondhand lens (120mm or 150mm). The problem is where to start; options include folding, non-folding, monorail, hybrid monorails, wooden and metal models – there are even build-your-own carbon fibre models. If weight is important, go for wood, but remember

that the lighter the camera, the more it will be affected by wind. Metal cameras by the likes of Linhof and Arca Swiss are superbly engineered and will literally last a lifetime, as will the high-end wooden models. While these cost slightly more than a top-end DSLR body, large format cameras will never be superseded, and so the only future costs need to be those of film and developing. You can, however, get into large format photography for as little as £400-500 (camera, lens and essential extras). Regarding weight, my latest large format camera, complete with a 135mm lens attached, weighs in at 1.8kg – just 500 grams more than my Sony A7r with a Canon 24-80mm f/4 lens.

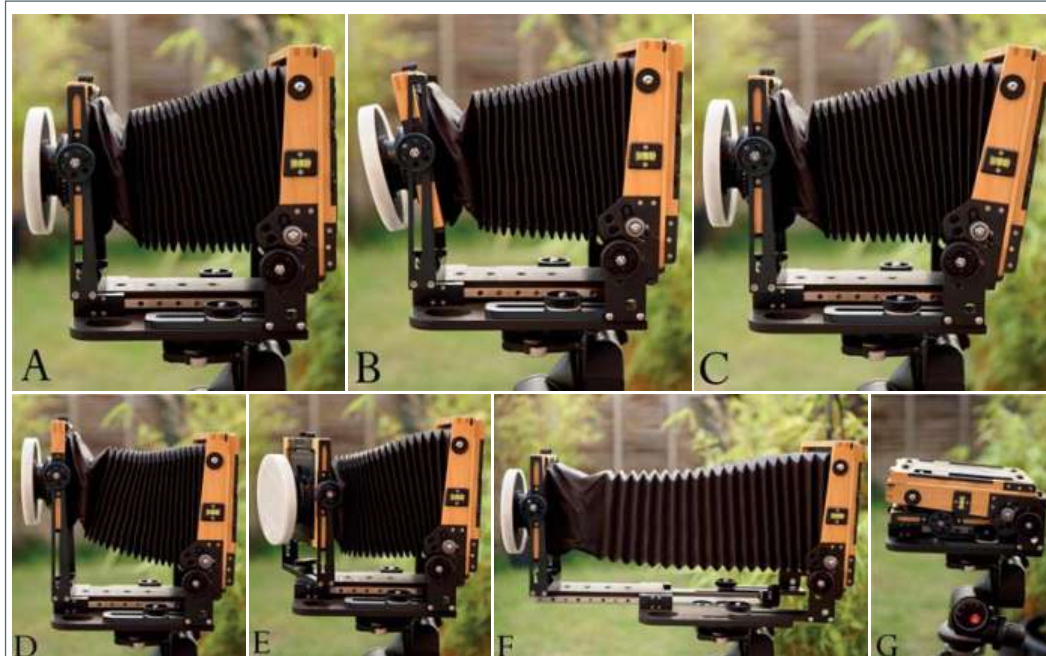
Film manufacturers have perhaps adopted a 'panic' mentality in recent years in response to the rapid advance of digital capture. Prices have risen and certain key emulsions have been dropped or have become hard to get hold of. That said, there is still plenty of choice across all film types to suit your vision. The average cost of a single sheet is now between £1.60 for black & white and £4.60 for colour negative in the UK, but if you decide to process your own film (as I do), you can still shoot well in excess of 1,000 sheets of mixed film for the price of a Nikon D4s. Bearing in mind that large format will have you working at a slower, more considered pace, that should be way more than two years' worth of shooting (plenty of time for your favourite digital camera to be superseded).

>

LARGE FORMAT TECHNIQUE

So, what gives large format imagery the 'wow' factor? What first struck me was the strength of foreground in many of my favourite photographers' images, particularly those of Paul Wakefield and Joe Cornish, whose work I had discovered in a National Trust book entitled *Countryside*. Going on to research more of their work, together with that of other photographers, I discovered that this 'looming' style was a side effect of using tilt, particularly on the rear standard (ground-glass screen end) of the camera. I was amazed by the incredible detail captured

and the rich depth of tone, no matter what type of light the images were shot in. Much of this tonal depth and richness of colour comes from well-honed spot-metering skills developed, over a period of time, when using totally manual cameras that give you no immediate feedback. The 'super reality' look of the images comes from the ability to manipulate the plane of focus through the use of camera movements. I won't go into the physics or the historical aspects, but I will explain the essential camera movements, what they do and how to apply them.



A Camera set at neutral. Front and rear standards parallel.

B Front tilt.

C Rear tilt.

D Front rise.

E Front swing.

F Bellows fully extended; would take a 400mm lens. Bellows are also extended beyond the natural focal length of a lens when shooting close-ups.

G Folding camera packed down.

1 Focusing using tilt

The most used movement applied in-camera will be tilt – you use this to focus both foreground and background simultaneously in a chosen scene. Tilt can usually be applied at either the front or back (and, in extreme cases, both) standards. The first thing you'll notice and will need to get used to as you go under the dark cloth is that the image is rotated through 180°. Your foreground is at the top of your screen, sky at the bottom, left and right reversed. This may seem a bit disorienting at first, but you will soon find this rotated view really helps you to see the strengths and weaknesses in your composition because the reality of the scene is replaced with an abstracted version.

To focus using tilt, I start with the background (bottom of the screen). While viewing the ground glass with a loupe I extend or contract the bellows until what I'm looking at is sharp. Next, I tilt my chosen standard (often the rear standard in my case) and bring the foreground close, but not into focus. Going back to my background I will find that this is now out of focus again so once again I use bellows to pull focus back in. Returning again to the foreground I apply more tilt, bringing the detail closer to pin-sharp. Returning once more to the bottom of the glass I make one last

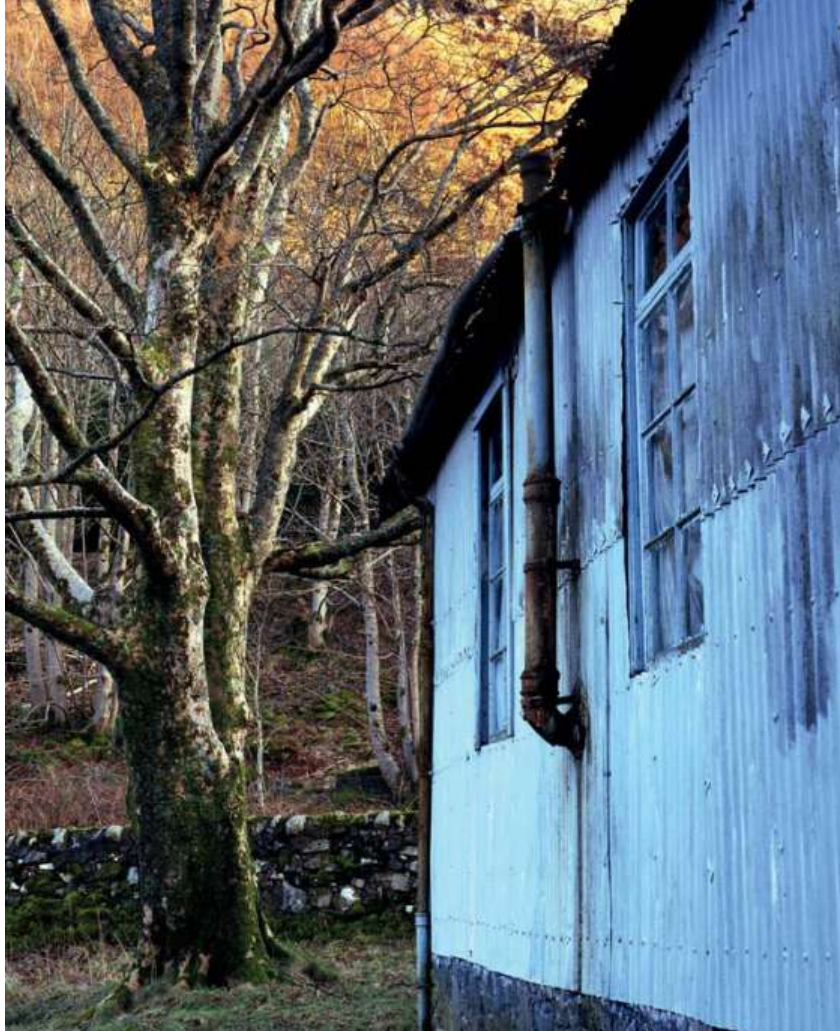
adjustment to background focus, which will also finally bring in the foreground. Some cameras offer asymmetric tilt, which allows you to arrive at your required focus in just two moves (ideal if you need to work faster).

By tilting the standard I have literally laid a plane of focus connecting detail in the foreground with that at the back. Everything in my image that is bisected by this new line will be perfectly sharp. Everything above and below it will fall out of focus, and to bring it in you simply stop down the lens as you would on any camera to increase the depth of field. It helps to imagine the shape of this depth of field as a wedge opening away from you and widening like the jaws of an alligator as you stop down the lens. In simple terms, the more bumpy your foreground is, the more depth of field you will need to apply to get everything looking sharp.

opposite Afterlight, Eigg.

With my camera over 5ft from the ground, one could assume that less tilt would need to be applied for focus. With such a large foreground feature projecting through the plane of focus, however, a greater depth of focus, at around $f/32$, was employed. *Ebony 45SU with Schneider Super Angulon $f/5.6$ 90mm, Fuji Velvia 50, 4sec at $f/32\frac{1}{3}$*



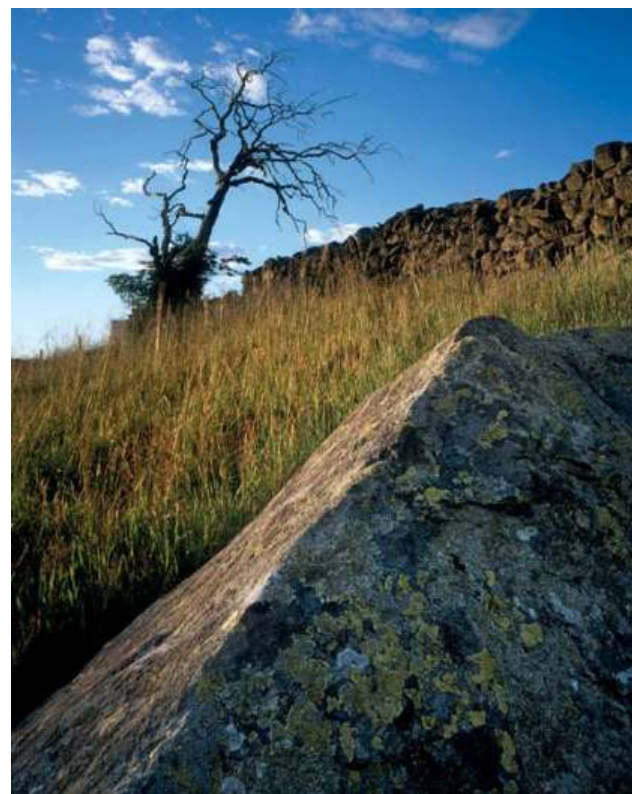


above Old schoolhouse, Kentallen. Swing was employed to lay a plane of focus from the tree trunk down the front of the building. Since background detail only added colour information, the lens didn't need to be stopped down beyond f/16 (f/4 on a 35mm camera).

right Dead tree, Troutbeck. I made this image specifically because it posed a complex focusing problem that meant using both tilt and swing. Compound movements such as this can be confusing, but the process of problem solving is immensely satisfying.

2 Focusing using swing

Swing is, in effect, tilt turned on its side and should be used to focus down the sides of features such as walls. Bearing in mind that, on your screen, left and right are reversed, it can be confusing which side of the standard to pull or push, but the steps to success are exactly the same as for tilt. There are often instances where both tilt and swing may need to be applied to achieve focus – I would recommend practising in more straightforward situations to begin with.



3 Overcoming converging verticals

Rise and fall are mostly used where you want to keep architectural details true in a scene and avoid converging verticals. Keeping everything on the camera level, you are able to raise or lower the standards, allowing a different part of the image circle to fall upon the film. This way you can include taller subject matter without affecting the integrity of the building. I shoot lots of old building details and use rise where a window is just above my head height but I don't want to point my camera up at it.

Using movements on larger formats is not simply an aesthetic way to focus; it's absolutely essential. At 5x4 film size, f/11 is equivalent to f/2.8 on 35mm, f/16 is just f/4, and so on. While I often shoot at f/22 and f/32, these are only equivalent to f/5.6 and f/8 on a 35mm camera, but this lack of depth is overcome by using movements. By comparison, a medium format user will have lost 50% of their depth of field with no means of recovering the loss. That's why I try to encourage people interested in trying large format to avoid using medium format as a stepping-stone.

All of the above may seem quite daunting to the uninitiated, but with practice you can set up and be making images very quickly. The image to the right took just four minutes to complete – that includes setting up the camera and tripod, choosing the lens, focusing, spot metering, adding filters, stopping down and cocking the lens to shoot the image.

right Loch Cille Chriosd, Skye. This image took just four minutes to complete from camera setup.



CONNECTING WITH YOUR SUBJECT

While solid technique and workflow is vital in making top quality images, there is one critical element that using large format equipment brings to photography: connecting with the subject.

Working slowly and methodically, closely studying your composition from beneath a dark cloth, with all other distraction taken away, will allow you to connect with your subject on a deeper level. The viewfinder or screen on my Sony A7r (even on my old Nikon F100 or Pentax 6x7) allows me to observe the world from behind the camera. The ground-glass screen and dark cloth make me feel like I am entering the world within the frame.

Large format photography is incredibly addictive. Once I've framed a view and focused, I would be happy just to stay under the hood and enjoy the scene. Shooting a sheet of film is less satisfying than composing and focusing, but then we film users have the added satisfaction of reliving the experience when we get our images back from the lab or out of the processor; something real that you can hold in your hand or place on a lightbox and study (and gasp in amazement at).

Back in the field, having to use a spot meter allows me to fully understand the relationships within the frame at an almost forensic level, building up an understanding of the scene that



gives me the confidence to shoot just one sheet. Most importantly, for me, landscape photography is about being outside, come rain or shine, breathing in fresh air and emptying my mind of all the junk that builds up – and I find using a large format camera is the perfect tool.

It's certainly not the answer if you wish to amass lots of images, but where getting the most satisfaction from a day's photography is concerned I think I can vouch for every large format photographer out there when I say this is the way to go. After all, you can always carry something else with which to fire from the hip when necessary.

ESSENTIAL KIT

There are many different large format cameras available on the market, both new and used. For many interested in getting started, this can be a minefield. With prices starting at around £300 for a decent secondhand model to over £5,000 for a Linhof Master Technica, where does one begin? If you are interested in giving it a try I would suggest entering the market at the sub-£1,000 mark – this gives you the choice of many fine new and used models. If, having spent the necessary months developing your craft, you start to feel really comfortable with the workflow and pace then you can upgrade without really losing out on your initial investment. Whatever you choose to do you will need:

- » The camera body.
- » One or two lenses (don't go mad!). Get used to the method with one lens, if possible.
- » A spot meter (although you can transfer meter data across from another camera).
- » A dark cloth.
- » A loupe. Don't be tempted to get anything more powerful than a 4x; beyond this you will end up studying the grain on your ground-glass screen.
- » A cable release.
- » Double dark slides film holders – these are always available secondhand. Five would be best, as film tends to come in packs of 10 sheets.
- » A film-changing tent. You will need somewhere totally dark to load and unload your holders. Keep your old film boxes complete with the card inner box to store exposed sheets. Wrap this in elastic bands and write 'exposed' all over it to avoid any disasters.



KEEPING IT SIMPLE

Solid workflow is an essential part of making your large format photography successful and enjoyable. From the loading of the holders to the processing of the film, every part needs considered practice and becomes part of the craft. Everything is ultimately in your control, and paying attention to detail will reward you with images that you are really proud to have taken. Label everything; I have holders specifically for different film types, all marked up to avoid mistakes, with labels showing when the sheet has been exposed.



1 Zero everything after shooting, but check before you start, too. Make sure that lens shutters are open and that the aperture is wide to allow maximum light in when you're trying to focus. Make sure that all previous movements (tilts, shifts, rise, and so on) are returned to neutral. I've spent many times under a dark cloth trying to focus only to discover that something has been left on, making my job near impossible.

2 Take it slowly. You may feel frustrated at first when you miss moments of fleeting light, but there is no point in rushing and making a poorly executed image of the scene. Stay calm – the light may return anyway.

3 Learn to anticipate. Put yourself in the right place ahead of the right time to make successful images. Not only will you have plenty of time to set up but you'll also be free to find much stronger compositional elements that you will find work in any light.

TAKE PART!

Enter our 'classic landscapes' competition – turn to page 111 for details



QUICK GUIDE TO...

The Brenizer method

Similar to the stitching technique used to make panoramic images, the Brenizer method allows you to create large, wideangle images with a shallow depth of field. **Kirk Norbury** has tips on how to use the method to achieve striking landscape photographs

The Brenizer method describes a panoramic stitching technique that is used to create images with a shallow depth of field and a wide angle of view. Developed by well-known wedding photographer Ryan Brenizer, the method involves taking multiple images using a fast prime or zoom lens and then stitching all the shots together. Unlike with standard panoramic images, the frames are stitched horizontally as well as vertically to create a tall, wide image.

What I love about this technique is that you can get some beautiful high-megapixel images that are comparable to those captured by a medium or large-format camera. The Brenizer method is most commonly used for photographing people, but I want to show you how it can add another string to your landscape photography bow.

HOW TO SHOOT A BRENIER-STYLE IMAGE

For this technique you can use pretty much any DSLR or CSC camera, as long as it has a manual mode. The main idea of this style of image is to have a really shallow depth of field, so using a lens from 50mm or longer, with a large aperture, such as f/1.4 or f/2.8, is ideal. You don't need to use a tripod, but if you feel more comfortable using one, then go for it.

- » Set your camera to manual mode and make sure the white balance isn't set to auto – use a preset ('Cloudy', for example).
- » Look at the scene in front of you and work out how much of the landscape you want to include in your final image.
- » Find the main element of the scene in your viewfinder and focus on to it. Lock the focus by setting your lens to manual.
- » Don't move! Once you've set your focus you need to stay still, otherwise you'll need to refocus.
- » You're now ready to start taking the shots. Just like when creating a panorama, you're best to start from the left-hand side and work your way to the right. For this technique, you need to start at the top-left corner of the scene and, when you get to the far-right corner, angle the camera down and work your way back to the left-hand side. Continue row by row until you have created the composition you've envisaged.
- » When taking each image, try to give yourself a 30-50% overlap, as this will help Photoshop when merging the files later.

EDITING

There are several ways to process and merge your final images; my personal favourite is Lightroom CC's new Panorama Merge tool, which I've found to be the quickest and easiest to use. Alternatively you can import them straight into Photoshop and use the Photomerge tool; edit them in Lightroom and then send the images to Photoshop; or use software such as Autopan Giga to process the files.

» Once you've got the images you want, open all the shots in your preferred editing software.

» Using Lightroom CC, I select one of the images and add profile correction; this helps to eliminate vignetting, which can cause issues later. I then copy the settings over to the other images.

» Select all the images, right-click one of them and go to Photo Merge > Panorama.

» Once the image has processed you can pick the projection of the panorama; I tend to leave it on 'Auto'. I also uncheck 'Auto Crop', as I prefer to import the image into Photoshop later to fill in any gaps and align the shot correctly.

The images shown each comprise between 38 and 48 frames and were shot with a Nikon D800 with 85mm lens at f/1.8



CREATIVE TIPS

» Look for interesting foreground objects that really stand out when you blow out the background.

» Using a tripod can help in controlling the image, but can be time consuming; I use one if I have time and if the light isn't changing much.

» If you don't want to focus manually, use the focus lock button on the back of your camera and keep hold of this for all the shots.

» Try including a person in the frame; they will need to stay still for a few seconds while you take the shots.



Strength in numbers

*Landscape photography is, by its very nature, a solitary pursuit, but teaming up with like-minded individuals can be hugely beneficial, as **Rachael Talibart** is discovering...*

I was recently asked to describe a favourite, imaginary place. I pictured myself with my camera gear, alone on a headland (and I had cake, which confirms it was fantasy, as I don't bake – bear with me). It is hardly surprising that, as a landscape photographer, I should imagine myself alone. We tend to be solitary creatures, keeping antisocial hours, more comfortable on an empty shore than in a crowd. Yet, there is value in collaboration, and in reality I increasingly find myself working with other photographers. Exhibitions are an obvious area; expensive and complicated, they are easier if we share the burden, even if those most at home on a mountain might find it difficult to work in a team. I also find that running workshops with another photographer gives clients an enriched experience (and some healthy lunchtime debates).

Smaller collaborations also reap great rewards. Last July a photographer contacted me because he wanted help locating poppies in Sussex for a group outing. I responded as helpfully as I could, and so pleased was he with my answer that he invited me to join them at a lavender farm where they had obtained special access. I had a super evening there in the company of fellow enthusiasts.

Equally, the picture featured here would never have happened had Jenifer Bunnett, another Surrey-based photographer, not found me online and suggested we try going out shooting together. Since then we have been out making images most weeks, have held two joint exhibitions and are working on a community project. We rarely set our tripods up beside each other and we come home with

very different pictures, but our photography is enhanced by our shared knowledge, experience and enthusiasm. From a safety perspective, it's good to have a shooting buddy. It's also nice to share the journeys; I drive and Jen keeps an eye on the landscape (she also brings cake, but that is, of course, immaterial).

This picture was taken on our first visit to Winchelsea. We'd barely arrived when thick fog engulfed us. Photography quickly became almost impossible; filters dripping, it was like a steam room without the warmth. Yet the few minutes of interesting light as the mist rolled in yielded this picture. Winchelsea is not exactly remote, but would I have been there if Jen and I hadn't teamed up? Probably not, and I certainly wouldn't have had cake waiting for me in the car.



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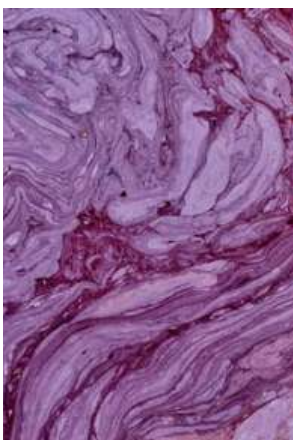


Andy Habin was an expert & excellent guide for the Big Tides tour, combining local knowledge with deep technical and practical experience. He adapted the days to cater to what our small group was most interested in, which was much appreciated. His knowledge of the island also really helped when coping with the varied weather. The highlight of the trip was definitely the RIB trip out to Les Ecrehoux for sunset and high tide - wonderful.

David Gulland. June 2015

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Has colour photography finally come of age?

*Unlike black & white photographers, those of us working in colour have only recently been equipped with the tools we need to successfully manipulate our images. Digital processing gives us full creative control, and **David Ward** thinks we should embrace the possibilities*

It's almost 189 years since Nicéphore Niépce made the first light-fast photographic image. That image was obviously monochrome, but I'm not sure that modern photographers understand how recently colour photography became widespread or how radically things have improved in the last 10 years. In fact, I believe the ability to creatively manipulate colour images has really only arrived in the last couple of years. Time for a little history...

Louis Daguerre, Niépce's collaborator before his untimely death, announced the first practical photographic process at a meeting of the French Academy of Sciences on 7 January 1839. The French government took the unusual step of presenting details of the process as a gift to the rest of the world – you needn't feel sorry for Daguerre; this wasn't a rights grab, as he'd negotiated a pension in exchange for the particulars. Meanwhile, a year later in England, Henry Fox Talbot was perfecting the negative capture and positive rendering procedure that we're familiar with today. The ability to transcribe an image directly from reality had long been a dream, and for the first 50 years after Niépce's discovery a disparate band of amateur scientists and inventors – from Frederick Scott Archer (inventor of the wet collodion process) to Carl Zeiss – worked to realise the great artistic and commercial potential of photography.

Almost as soon as Fox Talbot had invented the neg, people began trying to overcome the inherent contrast limits of the early materials by using darkroom manipulation, so-called 'dodging' and 'burning', to lighten and darken parts of the print. By the 1860s the skilled photographer Oscar Rejlander was able to make complex, composite photographic prints from tens of glass plate negatives. The age of the creative monochrome print had arrived. Creative and naturalistic

colour was still a long way away, however.

There was no practicable colour process until 1861, and it wasn't until 1907 that Autochromes, the first commercially viable method, became available. The modern three-colour film process didn't arrive until Kodak introduced Kodachrome in 1936. If you wanted colour prints from your Kodachrome sheet film you had to wait another five years – even your corner shop isn't that slow – and a colour version of the tried and tested neg/pos system didn't arrive until 1942, when Kodacolor was released. Contrast that with the fact that by 1950 (when Ansel Adams published *The Print*) the ability to finely control the tonality of black & white prints had reached its full potential. Adams may have been the first to comprehensively systematise the necessary techniques, but he was far from being a lone practitioner. Many modern photographers think of black & white as a slightly antiquated, specialist process. Whether you're making gritty documentary photos or fine art prints, monochrome has long been the medium of choice because of its manipulability.

So why did the creative use of colour photography lag behind? For so-called wet darkroom processes the problems begin with the chemistry: there are a range of developers available for black & white film, each giving different results and offering creative choices to the photographer, but with colour there is only the one standardised process: C-41. Add to this the fact that nearly all colour negative films have an orange mask built into the layers, to offset the optical inadequacies of the dyes in the film, which also imposes limitations on the degree of colour manipulation that is possible at the printing stage. Dodging or burning a traditional colour print can quickly result in strange, unnatural effects with

unbidden local colour and contrast shifts.

Time to spool forward to the late 1980s, when two brothers, John and Thomas Knoll, released the first version of Photoshop. This soon became the industry standard tool for manipulating digitised images – let's not forget that almost all professional photographers were still shooting film. Camera Raw, the engine for processing camera native digital files, didn't make an appearance until 2002. Lightroom, Adobe's dedicated digital photography software, didn't arrive until 2007. Let's just think about that for a moment... that date is less than 10 years ago and just over 180 years after Niépce's discovery. It's easy to overlook the fact that digital photography has only been the dominant process for a tiny fraction of the history of photography.

Digital photography has finally enabled the fine grain manipulation of colour (and black & white) images, literally pixel by pixel, if you so desire. Recently, we've also got the tools to locally control contrast in a natural looking way, an impossibility when printing transparencies. You can pick a group of colours and change their hue, you can alter saturation, you can alter colour temperature and any of these changes can be applied either globally or locally at the click of a mouse button. For a landscape photographer like me, creative isn't synonymous with whacky; the image has to look naturalistic. I want to direct the eye of the viewer by subtly changing luminosity or saturation, in just the same way as any great monochrome printer would. And it's only now that colour photographers can confidently state, as Adams did, that, 'The negative is the equivalent of the composer's score, and the print the performance.' Has colour photography come of age? Well, at long last, it certainly has the tools to. The rest is up to us...





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ACCESS RATING

These are based around an 'averagely fit' person. Below are loose guidelines to what the ratings mean (N.B. they are assigned by the author and not verified by OP. Walk distances are one-way only):



1/5 Easy access – you can pretty much get straight out of your car and quickly be at the viewpoint via good quality paths.



2/5 Some gentle walking – generally less than a half mile – is involved, which may be on mixed quality paths.



3/5 A walk of up to about two miles, over quite easy terrain.



4/5 Medium length hike – up to about four miles over mixed terrain, possibly with some quite steep gradients.



5/5 The most difficult access. Long hike over challenging terrain (e.g. mountains/summits/steep coastal terrain); or involves travelling over particularly extreme ground (e.g. scrambling on rocks/exposed coastal paths or mountain ridges) over any distance.

LOCATIONS GUIDE

46 Viewpoints of the month

- 1 **Braeriach** Highland
- 2 **Falls of Braan** Perthshire

50 Viewpoints

- 3 **Loch Ard** Stirling
- 4 **Hembury Woods** Devon
- 5 **Merrivale stone rows** Devon
- 6 **Barden Bridge** Yorkshire
- 7 **Knockan Crag** Highland
- 8 **Loch an Eilein** Highland
- 9 **Felbrigg Great Wood** Norfolk
- 10 **Golspie Burn** Highland

Map plottings are approximate

Hembury Woods by Bruce Little



Braeriach, Highland

Keen to capture a fresh covering of snow in the Cairngorms, Aidan Maccormick travels deep into the mountains to photograph a grand vista from Britain's third highest peak

The Cairngorm mountains are the true Highlands of Scotland – the plateau is home to five of the six highest peaks in the UK. During summer the rolling tops are a joy to explore, but in winter they can be a daunting prospect. The mountain range holds the record for the strongest winds and coldest temperatures in the British Isles, highlighting the intensity of weather conditions you may experience here. In my view, late autumn is the best time of year to visit. Birch, aspen and blueberry trees provide fantastic colour on the approach. Higher up the slopes the first snow of the season adds magic to the wide-open vistas. At the start of November, daylight still lingers into the early evening – contrasting with the Stygian darkness of January days – and snow and ice conditions are likely to be far more favourable in terms of access.

A forecast suggested that a moist Atlantic system and a cold, dry Scandinavian weather front were likely to coincide over northern Scotland, meaning decent snowfalls were likely, prompting me to pack my bags. A trip was speedily arranged with friends and a plan to explore the Cairngorms' western massif, and the summit of Braeriach, was hatched.

The town of Aviemore is the gateway to the Cairngorms, and there is even a funicular railway that gets you to over 1,000m. The upland area is an extensive wilderness, however, and it can feel very remote. Lengthy nighttime walks can be required to photograph at dawn and dusk. Camping is an option, although this does not suit everyone. Taking shelter in a bothy is another possibility. Bothies do not have running water, electricity or

toilet facilities, but they do offer a dry sleeping space and often have a fireplace. Some bothies are private, but the majority are open to the general public – the Mountain Bothies Association does an amazing job of looking after a network of about 100 shelters located across the wilder parts of the UK. Luckily there is a small bothy located below Braeriach, and we chose this as our base.

After a nighttime arrival we walked in from east of Aviemore, up the Lairig Ghru – a huge glacial valley that bisects the Cairngorm range. At over 800m, this pass – a centuries-old cattle droving route – is a serious walk in itself. Our headtorches cut through the darkness to illuminate the first snow flurries and the moon lit the snow-topped peaks. After

a cosy night in the bothy, it was clear at breakfast that we wouldn't be going anywhere. Strong winds, heavy snow showers and abysmal visibility meant a marathon session of card games instead.

Thankfully, day two brought light winds, blue sky and a beautiful covering of fresh snow. We climbed on to the plateau and took in the summits of Cairn Toul, Sgòr an Lochain Uaine and Braeriach.

From Braeriach, the full splendour of the valley below was clearly visible. I really wanted to capture the stream curving to join the Lairig Ghru, along with the inky-black waters of Lochan Uaine nestled between the peaks we had just climbed. Knowing that the scene would really benefit from a low dynamic



Nikon D80 with 17-70mm lens at 17mm, ISO 100, 1/60sec at f/3.5, handheld, processed in Lightroom

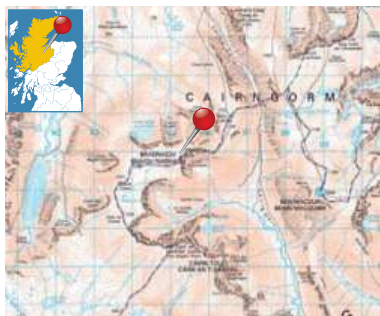


range, I waited for the light to fade. I only had to wait 20 minutes for the sun to sink behind the increasing cloud. A soft, ever so slightly warm glow lit the scene perfectly. I was carrying the absolute minimum of photographic equipment and didn't have a tripod or filters with me. I could just about get away with taking a handheld shot at 1/60sec, but the image required a digital ND filter in Lightroom to control the sky and balance the scene.

Returning to the bothy, we came off the edge of Braeriach and dropped down into the Lairig Ghru once more. We tobogganed down the last few hundred metres on our backsides prior to undertaking a short walk to the refuge, guided by the light from our headtorches.

9 miles from Aviemore | 41 miles from Inverness | **ACCESS RATING** 

PLANNING YOUR TRIP



How to get there From Aviemore, take the B970 east towards Loch Morlich and the ski centre. After passing Inverdrue, and just before you get to Coylumbridge, look out for a sign for the Rothiemurchus Camp and Caravan Park. Park in the long lay-by on the right-hand side of the road (the car park marked on the Ordnance Survey map is now defunct). A footpath leads from the roadside south along the stream to the Lairig Ghru. From here, the path splits and leads you up to Braeriach.

What to shoot Mountain peaks and the Lairig Ghru.

Best time of day Any time of day.

Nearest food/drink The Mountain Café, 111 Grampian Road, Aviemore, PH22 1RH, 01479 812473, mountaincafe-aviemore.co.uk.

Nearest accommodation Glenmore Lodge, Aviemore, PH22 1QU, 01479 861256, glenmorelodge.org.uk.

Other times of year Late winter for lots of snow and ice.

Ordnance Survey map LR 36

Nearby locations Cairn Gorm (4 miles); Loch Morlich (7 miles).

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image © Yiannis Roussakis

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Falls of Braan, Perthshire

During an autumn trip to Scotland, Andrew Ray heads to one of Perthshire's most popular beauty spots to photograph the river Braan, which tumbles through a scenic wooded gorge

The Falls of Braan are a series of powerful waterfalls found along the river Braan as it runs through a wooded gorge near Dunkeld. They are the focal point of the Hermitage, a landscape created in the mid to late 18th century by John Murray, the third Duke of Atholl, as part of his home. The site is now looked after by the National Trust for Scotland. An attractive woodland walk leads through spectacularly large Douglas firs (including one of the tallest trees in Britain) to Ossian's Hall of Mirrors, an amazing folly. Built in 1757-58, it overlooks the spectacular Black Linn waterfall. The hall was refurbished in 2007 in an effort to recreate the wonderful optical illusions that were integral to its original design.

Visitors to the area can enjoy the sound of water cascading over the falls, the play of light as it is reflected in the mirrors at Ossian's Hall, and the sight of leaping salmon. The location has attracted many famous names over the years, including Queen Victoria, William Wordsworth, Felix Mendelssohn and JMW Turner.

I visited the gorge one afternoon in late October, during a three-week photographic trip to the Scottish Highlands and islands. After walking the length of the falls between Hermitage bridge and Rumbling bridge, I decided to focus my attention on the Black Linn waterfall. Capturing a photograph of it from my preferred vantage point, on the



balcony of Ossian's Hall, proved problematic, however, as the spray caused by the water thundering over the falls was drifting in my direction.

After composing the image and taking note of the camera's exposure settings, I detached the camera from the tripod and retreated into Ossian's Hall to clean water droplets off the front element of my lens and to fit neutral density and polarising filters. After reattaching the

camera to the tripod, I quickly checked the composition before capturing the image I had in mind, using a remote release to avoid any camera shake.

The resulting Raw file was processed in Adobe Photoshop Lightroom 5, before being transferred to Photoshop for sharpening, selective contrast adjustments and the removal of spray marks that had settled on my filters, despite my best efforts to avoid them.

Canon EOS 5D MkII with 17-40mm lens at 21mm, ISO 50, 2sec at f/19, 0.9 ND, polariser, remote release, tripod

1 mile from Dunkeld | 16 miles from Perth | ACCESS RATING

PLANNING YOUR TRIP



How to get there From Perth, take the A9 north for 16 miles. Shortly after passing the town of Dunkeld, take the second turning on the left, signposted 'The Hermitage'. Almost immediately after turning off, park in either the lower or upper Hermitage car park. Walk under the arch at the corner of the lower car park and follow either the unauthorised access road or the riverside footpath to Ossian's Hall (half a mile).

What to shoot The wooded gorge with its spectacular waterfalls, Ossian's Hall, red squirrels, leaping salmon, Douglas firs and fungi.

Best time of day Late afternoon/early morning

to avoid direct sunlight on the falls, or any time of day works well when it's overcast.

Nearest food/drink Palmerston's Café, 20 Atholl Street, Dunkeld, PH8 0AJ, 01350 727231, palmerstons.eu.

Nearest accommodation Atholl Arms Hotel, Bridgehead, Tay Terrace, Dunkeld, PH8 0AQ, 01350 727219, athollarmshotel.com.

Other times of year The location is a great one to visit year-round.

Ordnance Survey map LR 52 or LR 53

Nearby locations Pass of Killiecrankie (17 miles); Birks of Aberfeldy (18 miles).

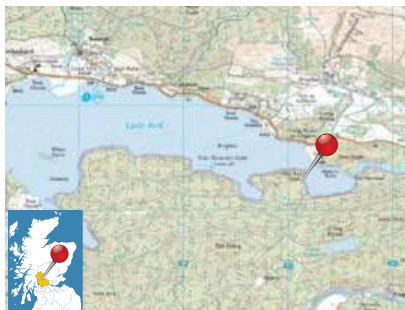
LOCATIONS GUIDE

VIEWPOINTS

Loch Ard, Stirling

Loch Ard is a freshwater loch found three miles to the west of Aberfoyle village, and is considered to be the source of the river Forth. Lying east/west it makes a great sunrise and sunset location, and it also boasts 16 miles of woodland trails to the south. In addition, it has a number of viewpoints that are accessible from the road on the northern shore, offering a variety of subject matter.

How to get there Leave the M80 at Stirling and follow the A84/A873/A81 to Aberfoyle. From Aberfoyle, take the B829 to Milton and park in the forestry car park at Renagour. Follow the forest trail along the south side of the loch to where the loch opens out.



© Richard Burdon



What to shoot Sunrise from the Kinlochard end of the loch; sunsets from the Glassert. Colourful boathouses and reed-covered inlets along both the north and south banks.

Best time of day Sunrise and sunset, or late afternoon for capturing reflections on the water.

Nearest food/drink Wee Blether Tearoom, Kinlochard, Stirling, FK8 3TL,

01877 387337, weeblethertearoom.co.uk.

Nearest accommodation The Forth Inn, Main Street, Aberfoyle, FK8 3UQ, 01877 382372, forthinn.com.

Other times of year Winter for frost-covered trees and snow-covered peaks.

Ordnance Survey map LR 57

Nearby locations Loch Rusky (8 miles); Loch Lomond (15 miles).

3 miles from Aberfoyle | 24 miles from Stirling | ACCESS RATING

12 miles from Newton Abbot | 24 miles from Exeter | ACCESS RATING

Hembury Woods, Devon

Hembury Woods is located on the south-eastern edge of Dartmoor National Park, just north-west of Buckfastleigh. Dominated by ancient oak trees, the woodland borders the river Dart, with beautiful riverside walks and plenty of opportunities for both scenic views and close-ups of plants and flowers. The river is a popular paddling location for canoeists and kayakers, which can add an interesting focal point to photographs.

How to get there From Exeter, take the A38 southbound. Exit at the Dartbridge junction and turn right at the top of the slip road. Cross the bridge and turn right at the mini roundabout. Continue past Buckfast Abbey and take the next right turn. After Buckfast village, take the right fork, signposted Hembury Woods. Park in the picnic area to the left of the road, then cross the road and head downhill on a short path to river level.



What to shoot Lovely views up and down the river Dart. There are several rapids. When the river is still, reflection shots work well. It's great in autumn too.

Best time of day This is a location that can work well throughout the day, particularly with sunlight shining through the tree canopy.

Nearest food/drink Jolly Rogers Fish Bar, 1 Plymouth Road, Buckfastleigh, TQ11 ODA, 01364 642390.

Nearest accommodation The Tradesman's Arms, Scorrington, Buckfastleigh, TQ11 0JB, 01364 631206, thetradesmansarms.co.uk.

Other times of year Spring for fresh growth and wildflowers, including bluebells and wild garlic.

Ordnance Survey map OL 28

Nearby locations Combestone Tor (6 miles); Stover Country Park (10 miles).

© Bruce Little



Merrivale stone rows, Devon

For those with an interest in history, Merrivale is one of Dartmoor's gems. The site includes a standing stone, stone circle and two long avenues of stones. These avenues in particular provide fantastic photographic potential, with the lines leading off towards the west; it's perfect for shooting sunset.

How to get there From Tavistock, head north on the A386 towards Oakhampton, and then immediately take the B3357 (Mount Tavy Road) towards Princetown. The road climbs up on to Dartmoor, then dips sharply at Merrivale. Cross the bridge and park at the small car park on the right. Follow the footpath until you can see the stones (about 300m from the road).

What to shoot The Neolithic monuments, which litter the site.

Best time of day Late afternoon/early evening is best, although any time can work well. It's also a good location for nighttime/astrophotography.

Nearest food/drink Fox Tor Café,

Princetown, PL20 6QS, 01822 890238, foxtorcafe.com.

Nearest accommodation The Plume of Feathers Inn, Princetown, PL20 6QQ, 01822 890240, theplumeoffeathersdartmoor.co.uk.

Other times of year The location offers potential all year round and is one of the easier parts of Dartmoor to access when there is snow.

Ordnance Survey map OL 28

Nearby locations Great Staple Tor (1.5 miles); Wistman's Wood (5 miles).



© Matt Whorlow



4 miles from Tavistock | 17 miles from Plymouth

ACCESS RATING

10 miles from Skipton | 28 miles from Leeds

ACCESS RATING



© Lizzie Shepherd

Barden Bridge, Yorkshire

The stretch of the river Wharfe between Barden Bridge and Strid Woods is delightful, with a wonderful mix of deciduous trees growing on its banks. On the north side of the river, stretches of open fields allow extensive views towards the surrounding moors and woodland. It is also well worth a little extra walk to take in the view from the edge of Strid Woods, looking back towards Barden Bridge.

How to get there Take the B6160 north from the A59, through Bolton Abbey, and continue for approximately three miles. The road turns sharply to the right and dips down to cross the river Wharfe at Barden Bridge – just after the bridge you will see a good-sized parking area on the left. From here, it's an easy walk of around half a mile along a footpath back towards Bolton Abbey until you reach a footbridge over the river Wharfe. The image here was taken from this bridge, looking back towards Barden Bridge.

What to shoot Riverside and woodland views all along this stretch of the river Wharfe, including the wonderful Strid Woods. Numerous footpaths give you options to go higher, with wider views then available. More intimate and macro shots are also excellent options here, with a variety of tree species and fungi.

Best time of day Early and late in the day is ideal for lovely soft light for shooting trees and woodland. In overcast conditions, any time of day can be good. Also watch the forecast for the chance to catch early morning mist on the river.

Nearest food and drink The Craven Arms and Cruck Barn, Appletreewick, BD23 6DA, 01756 720270, craven-cruckbarn.co.uk.

Nearest accommodation The Craven Heifer, Main Street, Addingham, LS29 0PL, 01943 830106, thecravenheifer.com.

Other times of year Spring and early summer for wildflowers in Strid Woods. Late autumn/early winter is also good.

Ordnance Survey map LR 104

Nearby locations Bolton Abbey (3 miles); Embsay crag and reservoir (5 miles).



Knockan Crag, Highland

Knockan Crag is a Scottish national nature reserve, an area of great importance for its geology. From a photographer's point of view, the largely treeless landscape of moorland, lochs and mountains makes for some simple but dramatic images. In autumn and winter the grass turns a rusty brown/orange colour.

How to get there From Ullapool, head north on the A835. After 12 miles, a parking area for the nature reserve is well signposted off to the right.

What to shoot Classic mountain and

loch scenery straight from the car park.
Best time of day Any time – the weather and light constantly change.
Nearest food/drink Elphin Tea Room, Lairg, IV27 4HH, 01854 666214.
Nearest accommodation Altnacealgach Motel, Ledmore, IV27 4HF,

01854 666260, altnotel.co.uk.
Other times of year Winter can also be a great time.
Ordnance Survey map LR 15
Nearby locations Stac Pollaidh (8 miles); Ardvreck Castle and Loch Assynt (13 miles).



© Robert Birkby



12 miles from Ullapool | 69 miles from Inverness | ACCESS RATING

8 miles from Aviemore | 36 miles from Inverness | ACCESS RATING

Loch an Eilein, Highland

Loch an Eilein is a freshwater lake situated in the Cairngorms National Park. A 13th-century ruined castle sits on a tiny island in the middle and the still waters reflect the stunning mountains and the Rothiemurchus forest. Many trails radiate out from the loch, including the start of the long Loraig Gru hike.

How to get there From Aviemore, take the B915 south. Turn left at roundabout B970 (east). After about two miles bear right, just before the Glenmore Visitor Centre. Follow the road until you reach a left turn, and follow directions to Loch an Eilein. There is a car park with a nominal charge. Defined tracks lead to the loch.



What to shoot Wideangle shots of the lake and forests, with mountains behind.
Best time of the day Dawn and dusk are particularly good, but this location can work well at all times of the day.
Nearest food/drink Glenmore Visitor Centre, Glenmore, Aviemore, PH22 1QU, 01479 861220, scotland.forestry.gov.uk/forest-parks/glenmore-forest-park/glenmore-visitor-centre.
Nearest accommodation Docharn Lodge Guest House, Boat of Garten, PH24 3BT, 01479 831779, docharn.com. It is also possible to camp at Glenmore – go to campingintheforest.co.uk/scotland/glenmore-campsite.
Other times of year Winter, when the snow and frost arrive.
Ordnance Survey map Explorer 403
Nearby locations Rothiemurchus forest (3 miles); Cairn Gorm mountain (9 miles).

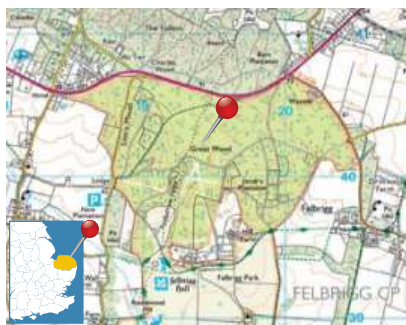


© Gerry Gavigan

Felbrigg Great Wood, Norfolk

This picturesque mixed woodland covers 500 acres of the National Trust-owned Felbrigg Estate, before dissolving into a landscape of rolling pasture grazed by sheep and cattle. The Great Wood has many footpaths, notably a lane known, intriguingly, as the Lion's Mouth. Overhung by ancient beech, oak and chestnut, the lane snakes its way down through the woods.

How to get there From the A140, take the B1436 north for two and a half miles before turning left into the entrance gate



© Justin Minns

for Felbrigg Hall. Follow the lane towards the hall where there is a large car park (free to National Trust members). From the car park, take the path by the walled garden into the woods.

What to shoot Autumn colour throughout the woods and around the lake, avenues of beech trees and gnarled ancient individual trees.

Best time of day Sunrise for the chance of mist.

Nearest food/drink The Squire's Pantry,

Felbrigg Hall, Felbrigg, NR11 8PR, 01263 837444, nationaltrust.org.uk/felbrigg-hall.

Nearest accommodation Cromer Country Club, Overstrand Road, Cromer, NR27 0DJ, 0800 358699, cromercountryclubnorfolk.co.uk.

Other times of year Spring for fresh greenery and bluebells.

Ordnance Survey map LR 133

Nearby locations Cromer Pier (4 miles); Blakeney Quay (14 miles).



4 miles from Cromer | 23 miles from Norwich | ACCESS RATING



© Mark Ferguson

1 mile from Golspie | 50 miles from Inverness

ACCESS RATING

Golspie Burn, Highland

Golspie Burn flows through a steep-sided wooded gorge into the North Sea, about one mile north of Golspie village. There are numerous viewpoints from a well-defined path following the river for about two miles. It can be a very colourful and dramatic location, especially during autumn when the river is often in spate. There is also a waterfall at the top of the river path.

How to get there From Inverness, follow the A9 north for 50 miles to Golspie. About one mile north of the village, on the left, there is a marked parking place where the river path starts. It takes about two hours to complete the walk to the waterfall and back.

What to shoot Vibrant leaf colour (especially in autumn); close-up shots of river in spate with steep-sided gorge; shots of the waterfall; dramatic backlit shots of autumn trees.

Best time of day Any time of day in autumn, but around late morning for

backlit shots on sunny days.

Nearest food/drink Golspie Inn, Old Bank Road, Golspie, Sutherland, KW10 6RS, 01408 633234, golspieinn.co.uk.

Nearest accommodation Golspie Inn – as above.

Other times of year Winter for snowy images of the wooded gorge.

Ordnance Survey map LR 21

Nearby locations Loch Fleet NNR (17 miles); Helmsdale and historic settlements of the Highland Clearances (17.5 miles).



NEXT MONTH

OP 198 ON SALE 22 OCTOBER

How to make the most of low light

Quick guide to photographing reflections

Northern lights photography experience

Water images competition – the results!

Chris Hoskins – Kilchoan Bay, Ardnamurchan

Taking a fresh angle on the landscape

There's nothing like a spot of aerial photography to get a new perspective on the world we live in... especially if you happen to take to the air with the legendary Yann Arthus-Bertrand. The world looks different from up there, says Nick Smith...

I tend to wince slightly whenever I hear famous sportsmen or musicians declaring that they've decided to 'take a fresh angle on things', when what they really mean is that they are recalibrating their approach to what they do. It's one of those familiarity-inducing expressions that is virtually meaningless, often pulled out of the hat in much the same way that the old radio disc jockeys once inserted jingle cartridges into the tape machine whenever they had run out of something interesting to say.

The expression follows us around like a lost dog and is used with such frequency that there are times when the arrangement of phonemes can barely reassemble itself in our minds as a valid linguistic signal. We have become so accustomed to hearing the expression bandied around as a metaphorical cliché that we forget that, as photographers, we perhaps are the only people entitled to use it literally. If something doesn't look quite right from over here, move over there and see if it makes a difference. Taking a fresh angle might well create a stunning photograph where once there was only mediocrity. Most photographers know this on an instinctive level, which is why we tend to bob around and, in extreme cases, even make rectangular shapes with our thumbs and index fingers.

For most of us I imagine there can be nothing so fresh as the aerial snap taken from a helicopter. I know we all try to pinch potshots out of aeroplane portholes, but these are uniformly terrible because layers of scratched and discoloured plastic do so little to enhance the performance of precision lenses handmade by Swiss craftsmen. We know we shouldn't do it, but we all do. In fact, I was willingly guilty of the crime as I flew recently in a Cessna Caravan fixed-wing light aircraft to a miniscule, unsurfaced airstrip close to the wonderfully named Baboon Research Island, deep in the heart of Botswana's Okavango Delta. As I scrolled through my photos, I realised with sinking heart that I had some way to go before I could ever compete with the stupendous work of Yann Arthus-Bertrand, who, ever since the publication of his classic book *The Earth From The Air* in 1999, had taken his place in my mind as the benchmark aerial environmental photographer against whom all pretenders must be measured.

Aficionados of the suspense novel will find it no surprise that I was on my way to meet the great French photographer, who was currently on location shooting for his film *Terra*. Almost exclusively working with the moving image these days, Yann

elliptically dropped into our conversation the expression 'when I used to be an aerial photographer...' Somewhat thrown by his admission, my mind was soon on greater matters when he offered me a ride in his helicopter the following morning to see how he did things with his Cineflex Hidef movie camera, specially mounted on a gimbal to the underside of his AS 350 Eurocopter. A little lower down the technological totem pole, I was forced to be content with a long lens rapidly bolted on to an instrument far less fancy and costing about a five-hundredth of the price.

To anyone who has not had the experience of swooping over the Okavango Delta at low altitude in a helicopter with one of the greatest exponents of the art, I can only state that I am profoundly aware of the honour. One of the last wildernesses on planet Earth, the 'swamp', as locals call it, seethes with a tangled and yet so beautiful mass of wildlife and vegetation in such diversity that I am prepared to abuse another cliché in saying that I was literally struck dumb. Such was my intense wonder at this new angle on the world that I could barely remember to breathe, let alone talk. Yann's words came to me through the headset: 'It's okay for you to speak, Nick. That doesn't disturb us. Tell us if there is anything you want to photograph.' Er, everything, please.

Later, as I thanked Yann for taking me aloft for a spin, I told him that while I had been held in thrall by the sight of wildebeest, elephant and hippopotamus, just as important to me was the way in which I had been able to witness the broad landscapes of paradise on Earth at first hand. To misquote Shakespeare, this was the brave new world that has such creatures in it. He smiled wanly, with the air of someone who does this every day, reminding me that, as Prospero explains to Miranda in *The Tempest*, it was only new to me.

My photographs may be as nothing compared with Yann's, and this handful of snaps will probably add not one ounce of knowledge to our understanding of the planet. But I knew one thing for damn sure, and that was that I had genuinely got my fresh angle on things.

Over dinner that evening I asked Yann to explain why he felt that he was no longer an aerial photographer. His response was that photography had been the path that had led him to freedom of expression, to say what he wanted about the environment and ecology of the world where we live. He now prefers to describe himself as an 'activist'. I hope he wins.

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READER GALLERY

Each month we publish the very best images from all those submitted for our Reader Gallery. Turn to page 84 to find out how to enter your images. This month's winner is...



Robin Goodlad

I started taking photos when I was five, and have never looked back. I find that photography is the best way of expressing myself, and I am never without my camera.

I began photographing classic landscapes many years ago, and to some degree this side of my style remains, although I find myself increasingly drawn to beautiful black & white images, with strong contrast. In some ways I like to break the rules, shooting into strong light or photographing in less than favourable conditions. Great landscape photographs don't always have to be

taken during the golden hour; there is much to be found beyond these times, if you look carefully and head out with an open mind.

My ambitions are to be a successful landscape photographer alongside the other genres that I shoot, and to deliver training through teaching, writing, and photography courses. I love sharing my passion for photography, and helping others to explore what they can achieve.

I have had several images commended in Landscape Photographer of the Year, and it was great to see them on the big screen at London Waterloo station last year.

Hometown Wimborne, Dorset

Occupation

Documentary, wedding and lifestyle portrait photographer

Photography

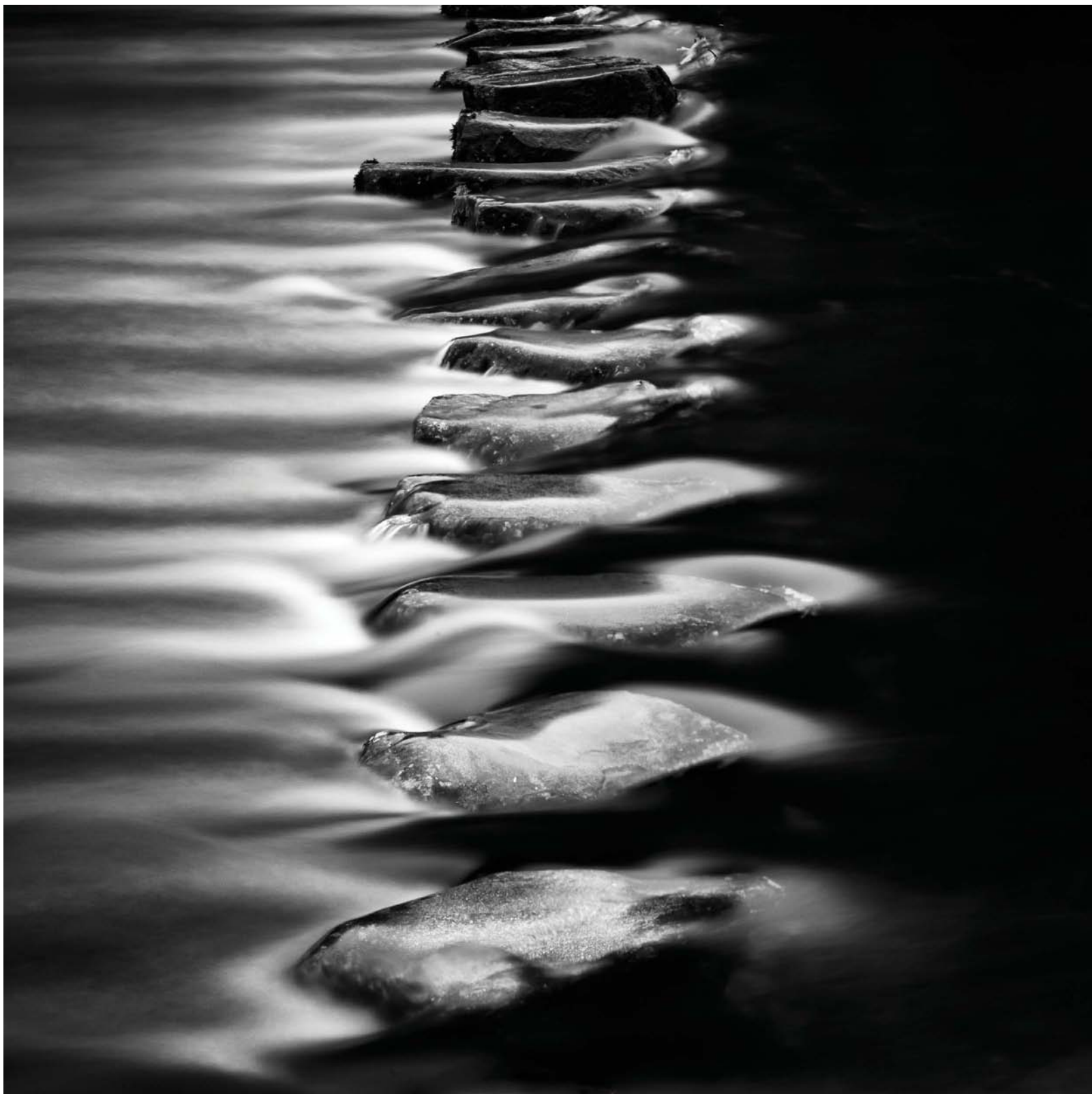
experience 20 years
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previous page Autumn mist over the river Brathay, Cumbria. I love this spot, and often return. This particular morning I had gone with an image in mind, but, as is often the case with landscape photography, I ended up shooting something completely different. The mist was particularly stubborn, and the hoped-for sunrise had long passed. As I was packing up, the mist suddenly receded, providing a brief glimpse of Lingmoor Fell, while also bringing some much needed detail to the sky. It suited a monochrome conversion perfectly. *Nikon D800 with Nikon 24-70mm lens at 24mm, ISO 50, 25sec at f/22, Lee Little Stopper, monochrome conversion in Silver Efex Pro2*

above Lone dead oak in the snow, Tarrant Valley, Dorset. This is a tree I often return to throughout the seasons; whatever crop might be growing, or whatever the weather, the tree remains constant. Last winter we had a fleeting dusting of snow, and I had to pay a visit. I loved the simplicity of the scene, and the contrast between hard and soft textures, with the new crop of barley just poking through the snow. *Nikon D800 with Nikon 24-70mm lens at 70mm, ISO 50, 2min at f/18, Lee Big Stopper and Lee ND 0.3-stop soft grad, monochrome conversion in Silver Efex Pro2*

opposite Over the stepping-stones, river Rothay, Ambleside. During a week of solid rain in the Lake District, and with limited opportunities for landscape photography, the ability to think outside the box was essential. Yet this proved to be one of my favourite trips because of this. The classic views couldn't even be seen, so I had to look closer into the landscape. These stepping-stones were submerged, slippery, and only passable by the brave (with a waterproof camera bag!). I loved the softness of the water flow over and around the stones, with the contrasting water tone. *Nikon D800 with Nikon 24-70mm lens at 70mm, ISO 200, 20sec at f/18, Lee Big Stopper, monochrome conversion in Silver Efex Pro2*



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A photographer's guide to life on Earth

'Art is not what you see but what you make others see.' Inspired by the words of Edgar Degas, and with a little help from his two children, Josh and Hollie, **Chris Weston** explores how pushing the boundaries of what is possible can lead to creative breakthroughs

PART 8 What if?

This month's article has been more challenging than usual, which is entirely due to a forced absence from my journey. This absence is a result of the school summer holidays and the fact I have Josh and Hollie, my two children, staying with me.

Not that I'm complaining – they are a joy to have around. I have also noticed something. Hollie, who is five, is incredibly creative. She is always drawing or colouring or building things out of odd bits and pieces. To her, an empty box isn't just a piece of cardboard, it's a toyshop or a sailing boat or a rocket ship.

Josh, on the other hand, is very different. He spends all day on the computer, reluctantly venturing into daylight and physical activity only when incentivised to do so. Josh is 11 going on 15.

Given that they have the same education, in terms of both school and from me as a parent, I was intrigued by this gulf in their attitude to life. So I got Josh tapping into Google to help me research this feature (well, if you can't beat them, get them working for you).

To a child, a box can be anything they want it to be – from a bus to a rocket ship.



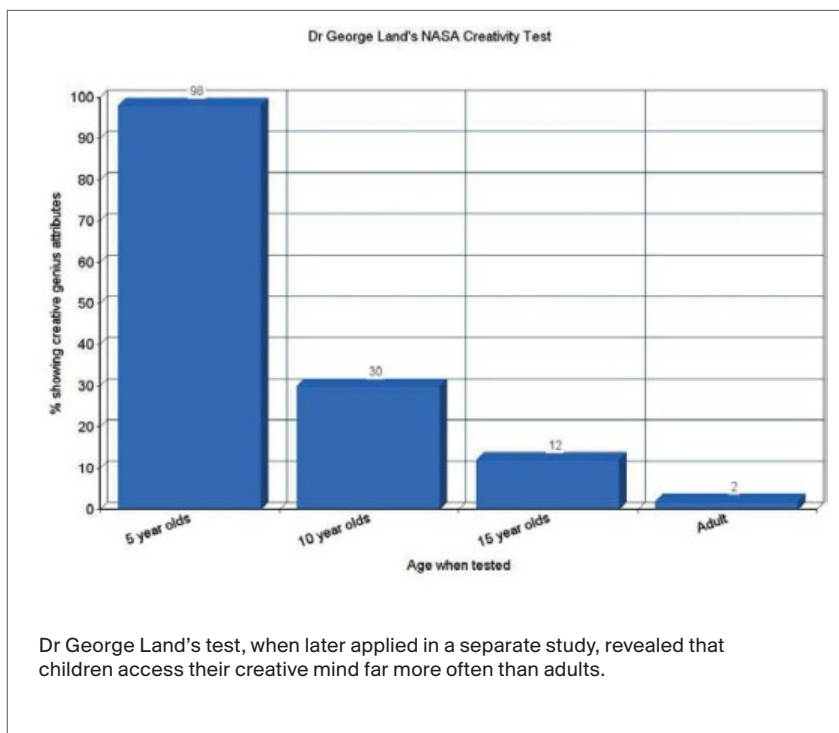
The percentage game

Josh came up with a research study that was developed by Dr George Land for NASA, to help the American space agency improve their selection process when recruiting innovative engineers and scientists.

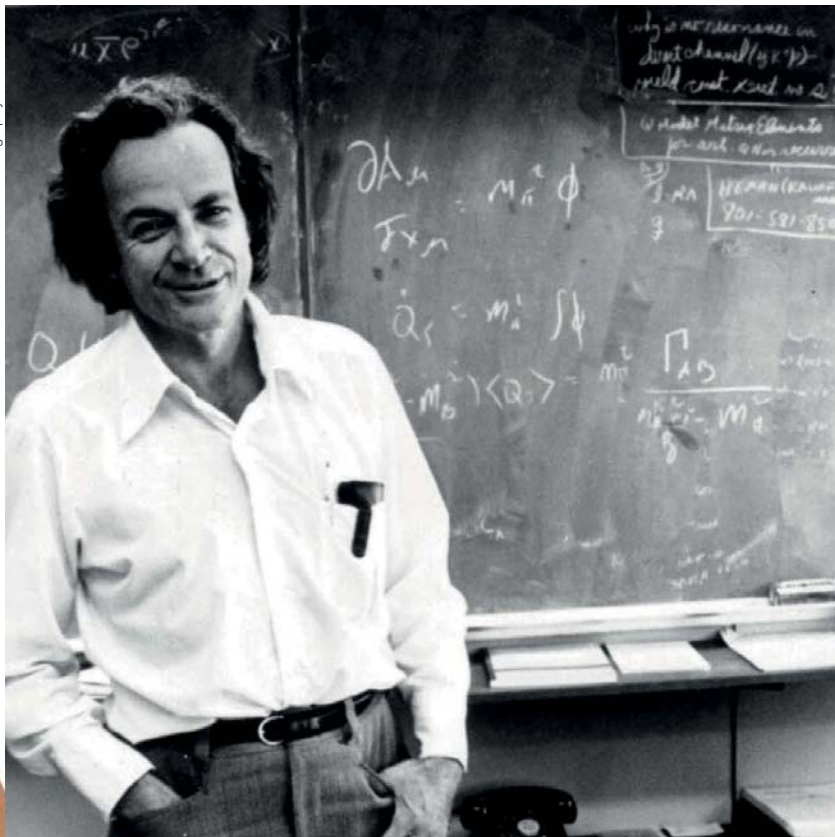
The same study was later applied in an experiment with children. Over a 10-year period a test group were assessed at ages five, 10 and 15. The results were astounding. While practically all the five-year-olds demonstrated creative thinking, more than four out of five of them had lost much of that creativity by the time they were teenagers. By the time we're adults, 98% of us no longer use our creative minds.

I started thinking about the remaining 2% – people like Darwin, Newton and Einstein; Columbus and Magellan; Benjamin Franklin, Edward Jenner, Richard Feynman, Joseph Nicéphore Niépce (who is attributed with the invention of photography), along with their modern day equivalents: Bill Gates, Steve Jobs, Tim Berners-Lee, Felix Baumgartner and Jessica Watson.

All of these people, and many more that I don't have space enough to mention, have something in common – something I've noticed Hollie still has and that Josh once had but seems, momentarily at least, to have forgotten.



© Sean Locke Photography/Shutterstock



Richard Feynman doubted classical mathematics' ability to describe the quantum world and so invented a new mathematics. He also created new way of depicting the behaviour of subatomic particles, known as Feynman diagrams (right). A highly creative man, Feynman was also a musician, a raconteur and an artist.

Beyond doubt

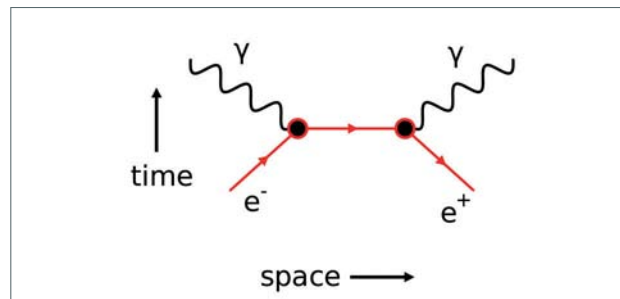
At some point in your past, probably more than once and most likely at work, you have almost certainly asked a question along the lines of, 'Why do we do this task this way?' only to be told by someone more experienced and seemingly wiser, 'Because that's the way we've always done it.'

It seems 98% of adults leave it at that. Hollie doesn't. At one point during her stay, she was adamant she wanted to keep an empty cereal box I was about to throw away. 'Why do you want it?' I asked, adding, 'It's just a box.'

'But, dad, what if it's a bus for my cuddly toys to get around?' she replied.

Creativity starts with the question: 'What if?' That is what separates the 2% of people we call geniuses from everyone else. It's not just a doubting mind (which could just as easily be called a moaning mind) or a challenging one (which could be thought of as rebellious). It's having the ability to doubt and challenge and then take one step further – to embrace possibility and potential.

Richard Feynman, for example, who I mentioned above, doubted traditional mathematics, which was a pretty brave thing to do at the time. If he had left it at that, he may have ended up infamous rather than famous. Instead, Feynman, who was a Nobel Prize-winning physicist, invented a new mathematics (Feynman diagrams) to describe the sub-atomic (quantum) world in which he worked.





One of the herd

'What if?' is a question I ask often and attempt to answer with my camera.

As some of you know well, I have a soft spot for wildebeest. I appreciate they're not the most alluring creatures nature invented, but I like them all the same and I enjoy photographing them. One day, I was photographing the Great Migration when I had a thought. Rather than stand on the sidelines, a voyeur watching the wildebeest pass by, what if I were to stand in front of them? What would it sound like; the thunder of a thousand hooves? What would it feel like; the vibrating earth under my

feet? What would it taste like; the scattering, billowing dust in the air that I breathed?

Intrigued by the thought, I set about finding out. Obviously, actually standing in front of the herd would be downright silly. So I got creative. I had a pit dug, around four-feet deep and four-feet wide, and, with the help of some locals, I buried myself in it under some hefty railway sleepers, covered in earth. Then I waited. And waited. Eventually, a stampede arrived and I was able to capture some unique images of wildebeest, impala and zebra – the latter going on to be selected by the *Sunday Times Magazine* in its feature The Year's Best Animal Photographs.



Horsing around

More recently, Monique, my partner, asked the same question of me. Photographing the wild horses in the Camargue, I was positioned to the side of the horses as they thundered by. Monique came over and said, 'What if you were to photograph them the same way you photographed the wildebeest?'

It was an exciting proposition but, logistically, digging a pit wasn't a possibility on this occasion.

'What if you just stand there?' she asked.

'I really don't want to die today,' I replied.

'You won't die, silly,' she said. 'By nature, horses will always avoid an obstacle. You just need to stand absolutely still and they'll run around you.'

There is something about me only a few people know: I'm a little terrified of horses. I know how that sounds, coming from a wildlife photographer, but it's true. Put me in front of a grizzly bear or a tiger and I'm fine. Stand me next to a horse, however, and I'm a bag of jangled nerves. All the same, I trust Monique, who has a special connection with the equine world, and so I grabbed my camera and found an appropriate spot.

The horses charged towards me, every moment their barrelling chests filling more and more of the viewfinder until I could no longer see anything beyond bulging, throbbing muscles and water splashing everywhere.

My mind was filled with one thought: 'Stand still, stand still'. In a spray of cold sea water and hot breath the horses passed either side of me and, miraculously, the shot was in the bag. I turned and walked back to dry ground, asking myself, 'What if they hadn't swerved? What if?'



The power of photography

Like human history, nature photography is blessed with people who push the boundaries, always asking the question, 'What if?' My own photographic hero, Michael 'Nick' Nichols is one of those. A *National Geographic* staff photographer for many years, Nick always seeks new ideas, challenges accepted norms and attempts to make possible what other photographers believe to be inconceivable.

He was the first nature photographer to ask, 'What if we use motion blur to represent movement?' – when fast shutter speeds were the standard. And when asked by *National Geographic* how he envisaged photographing the giant sequoia trees of California's redwood forests, answered, 'What if I do it as a vertical composite?' and, in so doing, created a one-of-a-kind image made up of 84 individual frames. Another similar image he created in 2012, which consisted of 126 images, was published as a five-page fold-out in the magazine.

There are many more examples I could describe of other images and other photographers that explore new ways of visualising the world, including Paul Nicklen, David Doubilet, Joel Sartore, Steve Winter, Vincent Munier and Tim Laman.

Be the difference

Creativity isn't the gift of genius; it is the gift of life. It isn't something that has to be learned. We all have it in us; we were born with it. For many, though, it does have to be rediscovered.

The path to rediscovery starts by doubting everything you think you know. Doubt is the fuel of science and art. To not know, to ask questions, to err and fail, is the best and, perhaps, the only way to truly learn and grow.

And maybe that is the true purpose of photography – of art: To be a stimulus for individual and collective growth. By drawing attention to something that amazes, excites or stimulates you, by pointing out something incredible that everyone else has overlooked, you have the ability to influence. Rather than your environment being the source of your creativity, your creativity can be source for your environment.

Now, what if you could do that? What if?

above and opposite
Creating arresting, thought-provoking and imaginative images can start with the question, 'What if?'

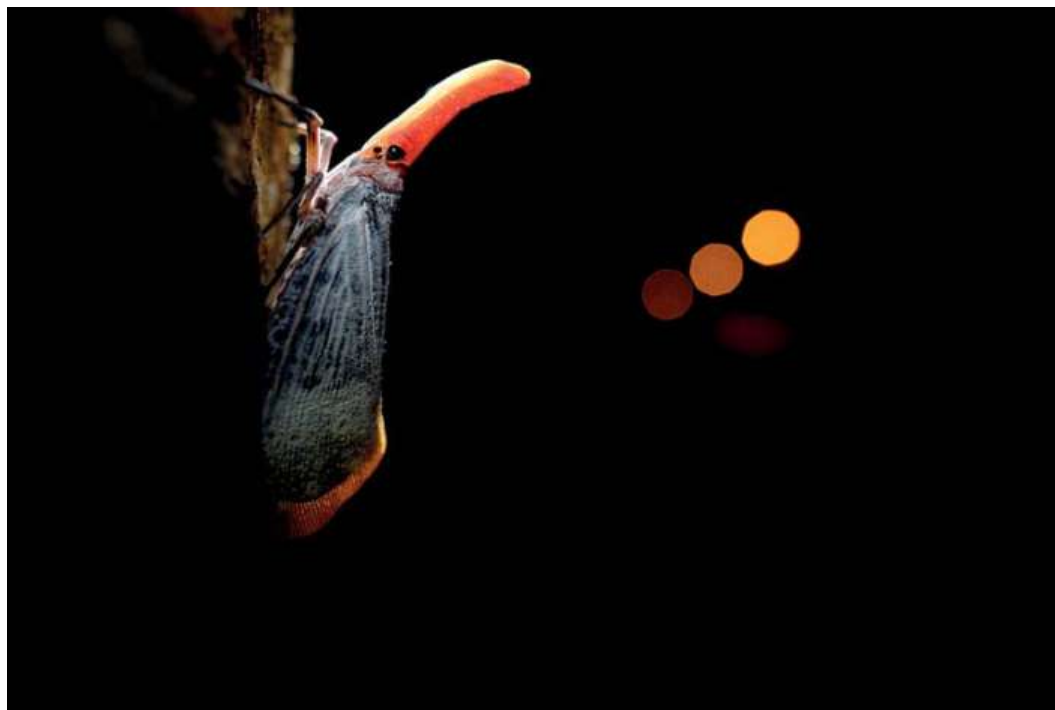
below Another image that started with the question, 'What if?' – this time posed by Monique. Standing in the path of a herd of charging wild horses in the Camargue, in France, took all the courage and willingness to suspend belief that I could find within me.

In next month's issue, Chris explores the theory that images come to those who create.

IN THE SPOTLIGHT

Ben Cherry

A recent zoology graduate, Ben Cherry is a young British wildlife photographer with a passion for getting off the beaten track in search of fresh, new insights into the natural world. Nick Smith puts him in the spotlight



NICK SMITH Do you describe yourself as a scientist or a photographer?

BEN CHERRY I'm very much a photographer who is trying to find a way to bridge the gap between an interest in biology and an obsession with photography. The reason I'm doing this comes from something I discovered doing my degree, which is that the biggest single issue facing conservation scientists is communicating to the public what they do in a meaningful way.

NS And is photography the missing link here?

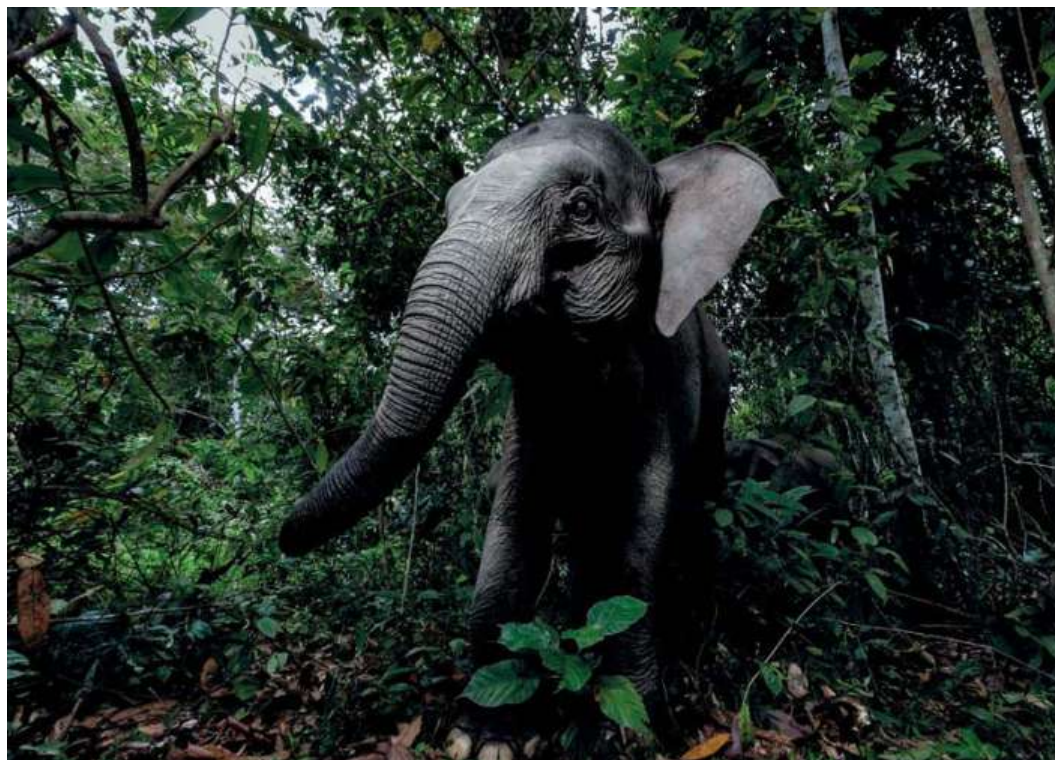
BC Well, in general I'd say that communication between the science community and the public is poor. Obviously I'm biased, but I think photography is one of the great ways to draw people in. If you look at biology programmes on TV, it's generally stuff from David Attenborough that gets the public inspired. Our jobs would be made a lot easier if we were working with celebrities or footballers instead of animals and the environment.

NS How did you get into photography?

BC You can blame my father for that. I didn't have any choice, to be honest. From a very early age he dragged me round the UK's bird reserves. In 2003 my parents took me on safari. My father travelled a lot for work, accumulating lots of air miles. And, as he wasn't a fan of the 'beach holiday', we used to go off and do crazy things. And so I got hooked, and pretty early on realised I could document my interest in the natural world by taking pictures.

NS Is there one single key to successful wildlife photography?

BC The most important ingredient is time. Working with animals, you need to blend in with the environment or get them to get used to you. And this can't be done quickly. You don't want shots





of frightened animals staring you down – you really need to capture the animals behaving naturally in their environment.

NS So is being a wildlife photographer as glamorous as people think it is?

BC Well, you certainly never get a lie-in. If you want to catch the sunrise you've got to get up early. But sleeping in is for slackers anyway. Everything is competitive today, so you've got to be prepared to put the time and effort in.

NS What makes a zoologist become a wildlife photographer?

BC First, I'm passionate about the environment, and we are living in what I think might be a make or break time in terms of wildlife conservation. If things don't improve and we don't rein back our use of natural resources, then unfortunately we're going to be in

a situation where our photographs will become archive material of species that have become extinct.

NS Does that mean photographers have a responsibility towards conservation initiatives?

BC I certainly feel a degree of responsibility, although you can become too serious about this. I think what I want to do is show the world what is out there and, in doing so, try to make people fall in love with its wildlife. Luckily in the UK a high proportion of people are passionate about wildlife. But there is still a huge number of people who are detached from it.

NS Do you feel optimistic about the future of conservation?

BC Yes. It's easy to get depressed, but there is progress being made all over the

world. I'm currently in Costa Rica photographing scarlet macaws, and this is a country that has whole-heartedly embraced eco-tourism. I don't think I've seen a more abundant rainforest. A puma visited our research area the other day. My next challenge is to try to photograph one. So it's not all doom and gloom. It's about trying to find a balance, isn't it?

above A lion smells the air, Serengeti National Park, Tanzania.

opposite (top) Illuminated lantern bug, Tabin National Park, Malaysia.

opposite (bottom) Pygmy elephant, Malaysia.

BEN'S TOP TIPS

» **One thing I never go on a shoot without is...** basic survival supplies. I spend a lot of time in the rainforest, so I need water, food and insect repellent.

» **My one piece of advice would be to...** network. Don't be afraid to ask anyone anything, no matter how forward it seems. People can only say no.

» **Something I try to avoid is...** falling short of my ethical standards. With wildlife photography you need to put the welfare of the animals first.

BEN'S CRITICAL MOMENTS

To see more of Ben's work visit bencherryphotos.com

2003 Picked up point-and-shoot camera on safari.

2007 Won *National Geographic Kids* photography competition.

2010 Undertook a five-month Cairo-to-Cape Town trip.

2013 Became a Fujifilm X-Photographer.

2014 Graduated from the University of Sheffield with a degree in zoology.

2015 Spent three months travelling in Malaysian Borneo photographing wildlife.

2015 Six-month placement researching scarlet macaws in Costa Rica.

'JETTY'



Jetty was photographed by Mark Bauer using the Lee Filter's Little Stopper and 0.6 ND Hard Grad filter.



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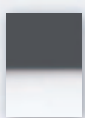


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0.9
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Hard Grad Filter	£95.00
Soft Grad Filter	£95.00
Big Stopper.....	£132.00
Little Stopper.....	£132.00
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NATURE ZONE

DISCOVER

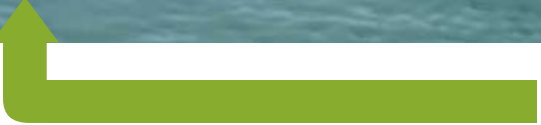
68 **BWPA
Showcase**

74 **Life in
the wild**

76 **Photography
nature guide**

79 **Moment
with nature**

80 **Steve Young's
On the wing**



AT THE HARBOUR WALL

Laurie Campbell explores the photography opportunities at harbours

British Wildlife Photography Awards 2015

This prestigious competition has once again provided us with a wonderful insight into the wildlife and wild places to be found in the UK. Here is the overall winner and our pick of the category winners, plus the four winners of the OP Editor's Pick competition



above **Overall Winner and Habitat – Winner**

Barrie Williams

Northern gannet (*Morus bassanus*)

Noss, Shetland Isles

Visiting Noss, I was blown away by the sheer volume of gannets surrounding me. I studied the scene for a while, soaking in the seabird orchestra and thinking about how to convey this. Looking down, it appeared to me that the gannets far below looked like stars against the dark backdrop of the sea. Add to this the nests scattered across the cliffs and I knew I had found my image.



above **Animal Behaviour – Winner**

Kris Worsley

Common pheasant (*Phasianus colchicus*)
Farnsfield, Nottinghamshire

It's always good to photograph wildlife on the doorstep, and I particularly like photographing wildlife within walking distance of my house. The farmland around where we live provides fantastic opportunities for this, and the spectacle of spring means you don't have to wait very long to catch the sight of pheasants displaying in the fields where we walk.

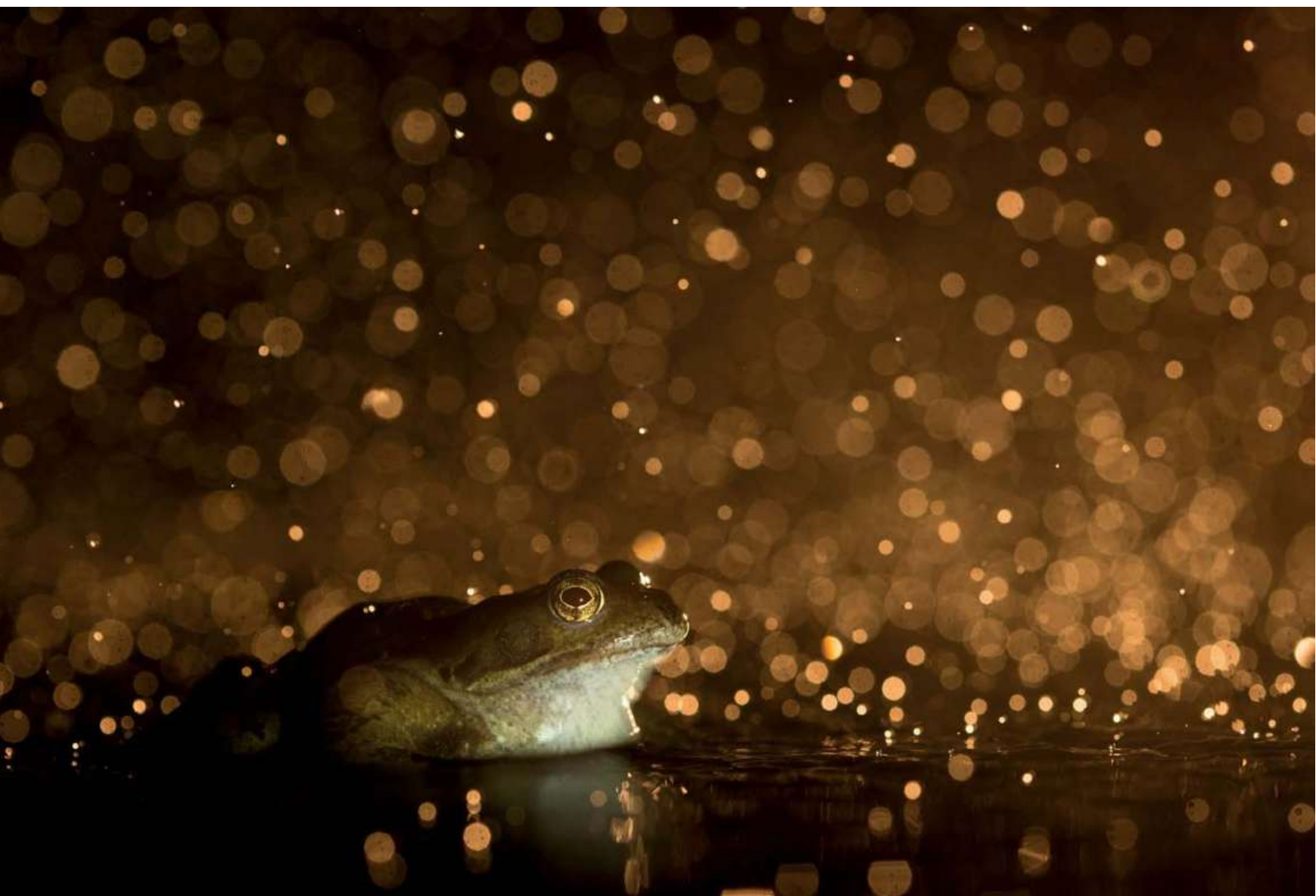
right **Hidden Britain – Winner**

Alex Hyde

Crane fly (*Tipula paludosa*)
Peak District National Park, Derbyshire

Early on a crisp September morning I noticed scores of crane flies clinging to the tops of grass stems. Dew drops covered every surface including their delicate bodies, each droplet creating a tiny inverted view of the surrounding landscape.





above **12-18 Years Category – Winner**

Kyle Moore (age 16)

Common frog (*Rana temporaria*)

Lowestoft, Suffolk

While trying to photograph frogs one evening, a sudden downpour occurred. A quick but careful positioning of a flashgun coupled with a warming gel allowed me to illuminate the droplets of rain. A shallow depth of field helped to isolate the frog among the rain droplets.

right **Close to Nature – Winner**

Chris Speller

Common frog (*Rana temporaria*)

Bristol

I enjoy photographing around the small pond in my urban back garden. After taking this close-up of a frog I realised I had also captured an orange mite-like creature. This is the only time I have seen such a relationship but I have been unable to identify the smaller animal.





left **Wild Woods – Winner**

Chaitanya Deshpande

A flutter in the woods

London, England

Taken on an autumn morning when I was in the woods early. Knowing there would be mist, I waited for the woods to wake up. In the silence of the morning I heard a flutter of wings. I wasn't fast enough so missed a few opportunities. I finally came away with this image.

below **Coast and Marine – Winner**

Paul Colley

Blue shark (*Prionace glauca*)

English Channel, Cornwall

The blue sharks approached our small boat about one hour after a fish scent trail was laid in the water. After letting the sharks get used to the boat, I slipped into the cold water wearing a wetsuit, mask and snorkel. The sharks were curious and made a few close approaches.





For each month the entry for BWPA is open, OP's editor Steve Watkins picks his favourite image entered, with the winners featuring in the competition book. These are his winning photographs

above **Winner – February**

Sean Weekly

Red deer (*Cervus elaphus*)

Richmond Park, London

I had this shot planned for a while. After many fruitless attempts, I again arrived at Richmond Park on a cold autumn morning. I headed to an open woodland area in the dark. After a few hours of waiting, the golden glow of the rising sun hit the woodland floor. Just as I had envisioned, a young stag emerged.

right **Winner – April**

Ian P Haskell

Red fox (*Vulpes vulpes*),

Holme Fen, Cambridgeshire

A chance encounter when I spent a morning at a local birch woodland. I saw a mammal walking down a path in the distance and thought it was a muntjac. I lay flat on the path with my bag in front of me and waited, keeping quiet. To my surprise, it was a fox.





left **Winner – March**

Ceri Jones

Beech (*Fagus*)

Woodcote, Oxfordshire

This image was taken on an August morning after a clear, cold night in our local beech woodlands. I love to be in the woods on mornings when a light mist is present and the sun starts to break through the woodland canopy. The feeling of a new day dawning surrounded by the beauty of nature is one of life's great experiences.

below **Winner – May**

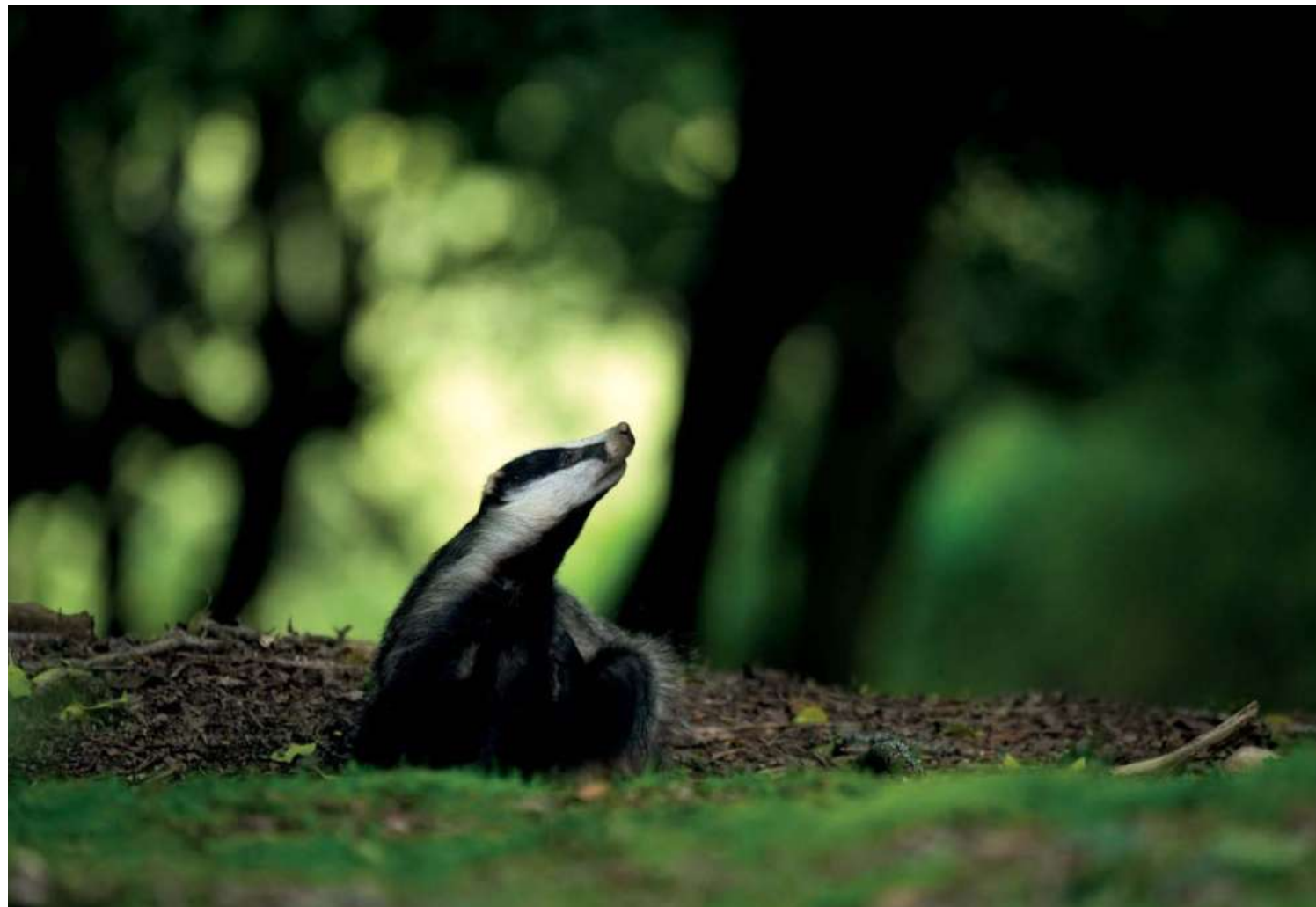
Tony Moss

Eurasian badger (*Meles meles*)

New Forest, Hampshire

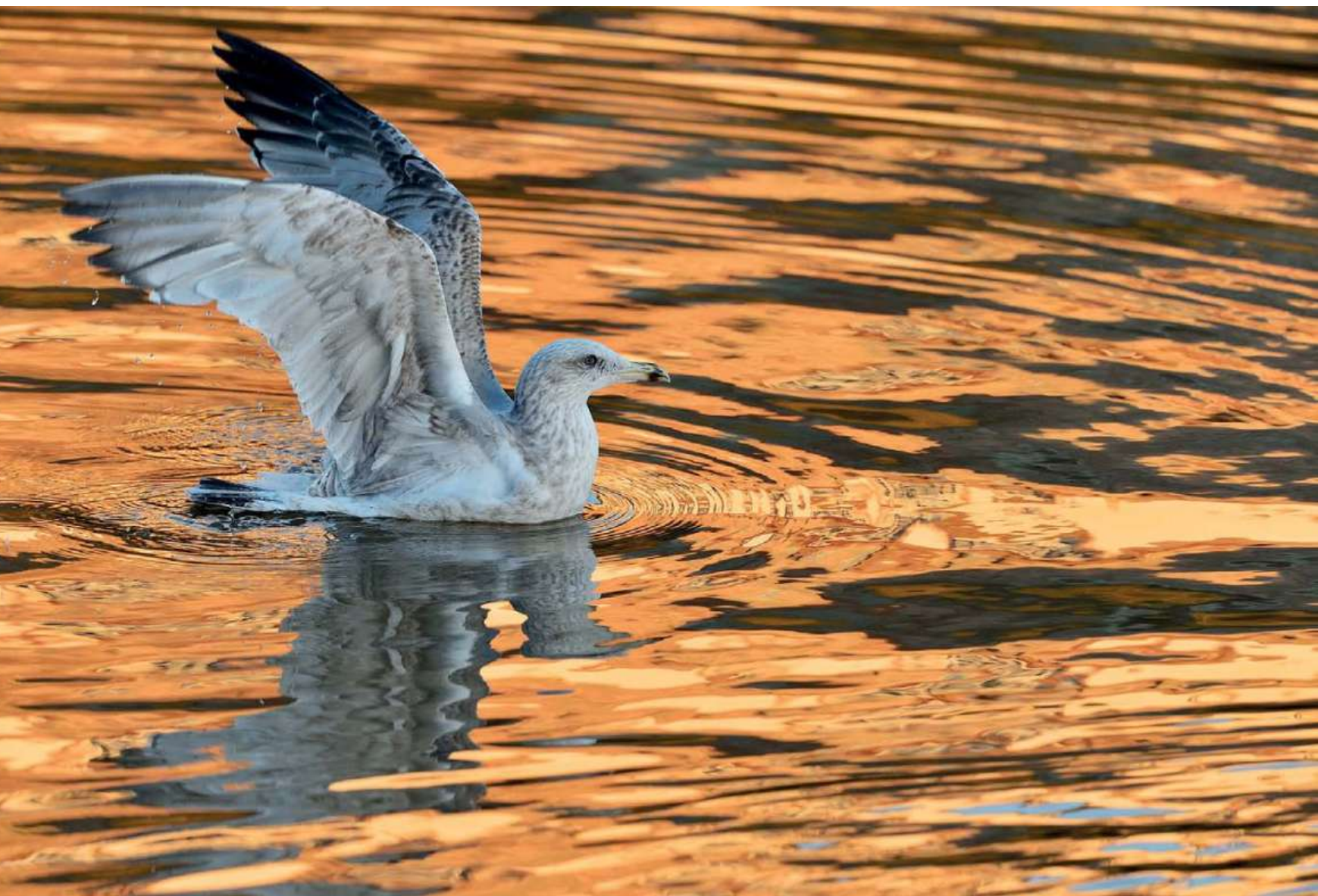
On first emerging from the sett, badgers are extremely wary and spend a great deal of time checking the wind for scent and listening for danger. However, once assured all is well it doesn't take long before they start scratching and grooming and appear oblivious to all going on around. I took many shots with less than ideal backgrounds but eventually the badger moved.

For a review of and information about the British Wildlife Photography Awards book, see page 13, and check out the competition website for details of the touring exhibition, at bwpawards.org.



Life in the Wild

Easy to access in all seasons and often very picturesque, our fishing harbours are also great for wildlife and offer a wealth of photographic potential, says Laurie Campbell



A late-afternoon winter sky reflected on the water in a fishing harbour produced an attractive backdrop against which to photograph this juvenile herring gull. *Nikon D4 with Nikon 500mm f/4 VR lens and Nikon 1.4x teleconverter, ISO 1000, 1/400sec at f/7.1, tripod*

Growing up in the eastern Scottish Borders and living by the coast all my life, I've always counted myself fortunate in having relatively easy access to the sea and the diverse range of life that our marine habitats support. Like many children, any visit to the seaside in summer invariably provided an opportunity for a spot of rockpooling. Other family outings occasionally took in the many fishing harbours up and down the Berwickshire and north Northumberland coast.

In the 1960s and 1970s the local fishing fleet was much bigger than it is today, and the main purpose of these visits was to watch the boats returning to land their catch and see it auctioned off on the quayside. The sight of the boats making their way back to the harbour, pitching and rolling in the choppy water and surrounded by masses of gulls feeding on the by-catch being thrown overboard, certainly left a lasting impression on me. To this day, I can't say I've achieved a photograph that captures this scene as succinctly as I'd like. Part of the reason

for this is likely to be that I've spent more time preoccupied with photographing closer views of the wide range of species of birds, and sometimes mammals, that can be found in our fishing harbours.

I recently wrote about the excellent photographic potential offered by gulls, and the negative press these birds often receive (OP188). At the time of writing (late July), I'm dismayed to see that the subject of 'controlling' gull numbers has once again been in the news. Leaving politics aside, the four most frequent species that occur in our harbours are

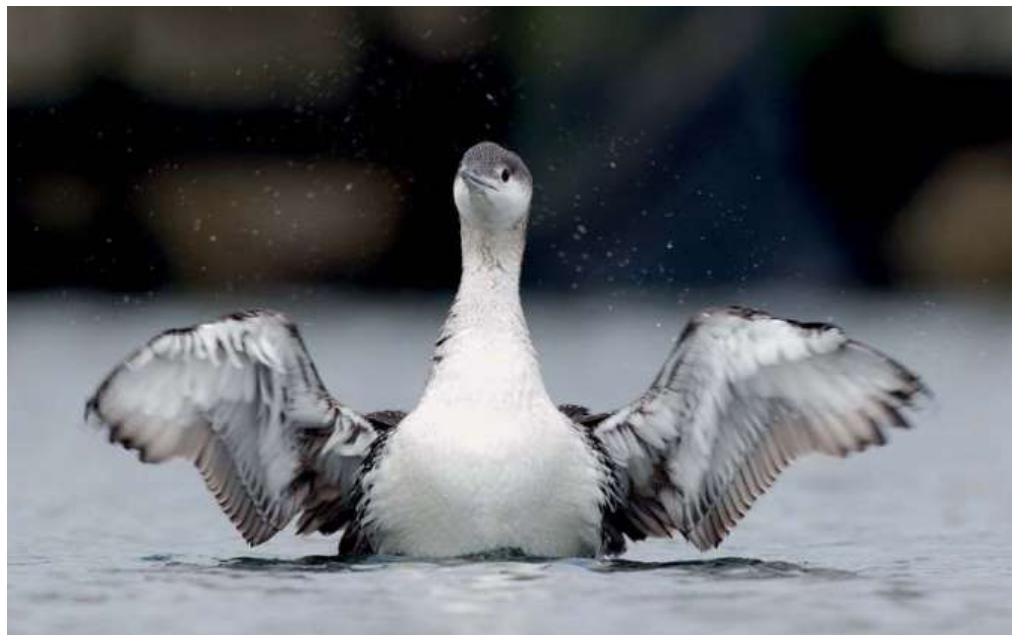
the resident herring, black-headed, greater and lesser black-backed gulls. Non-native vagrants such as glaucous and Iceland gulls can also turn up, so it's always worth scrutinising flocks for individuals that look a little bit different.

It's probably true to say that the main reason why any of these gulls are present in our seaside ports is for the chance of a meal – in the form of unwanted by-catch from the nets or thrown overboard from fishing boats, or the scavenged remains of takeaway food.

Many of the birds found in and around fishing harbours are also quite capable of hunting live prey for themselves, and it's quite revealing to see the range of species they manage to catch. Cormorants and shags, for example, are always worth 'shadowing' because every now and then they will surface with sizeable prey such as large eels or flounders that put up quite a struggle; this can allow time to capture some interesting photographs. Similarly, eider ducks are capable of bringing shore crabs and edible crabs up from the depths of harbours.

Apart from feeding opportunities, fishing harbours also offer birds a place to shelter in winter. Species such as scaup, red-throated divers, eider ducks and the exquisitely marked long-tailed ducks can all be found seeking respite in harbours, particularly during prolonged spells of rough seas.

As photographic venues, fishing harbours can be quite picturesque and pleasant places to work, and many of them also have a convenient tearoom or small café to retire to for a hot cuppa on a cold day.



The slightly upturned bill of this diver in winter plumage identifies it as a red-throated diver. Specially protected during the breeding season, when it can be found on remote lochs in the Scottish Highlands, this bird is a frequent visitor to many estuaries and harbours around the UK coast.
Nikon D2X with Nikon 500mm f/4 AFS lens, ISO 200, 1/500sec at f/5.6, beanbag



I was watching this adult herring gull searching for scraps through the rolled-up fishing nets stored on the back of a fishing boat, when it suddenly grabbed a sea mouse and gulped it down. Having my camera to hand enabled me to respond quickly.
Nikon D4 with Nikon 500mm f/4 VR lens, ISO 500, 1/2500sec at f/8, handheld



Returning from a trip to the Bass Rock in the Firth of Forth, this adult grey seal followed our boat back into the harbour and came ridiculously close; it was obviously expecting a hand-out of fish.
Nikon D3S with Nikon 200-400mm f/4 AFS lens at 200mm, ISO 500, 1/1000sec at f/5, handheld

LAURIE'S FACTFILE

Photographing wildlife in fishing harbours

» The grey seal is one mammal that is becoming increasingly tolerated in many of our fishing harbours, to the point where they can become almost resident and are fed by fishermen. In Scotland, I first noticed this happening in Stornoway harbour on the Isle of Lewis, and I've since seen this relationship duplicated in various other locations. At some sites, enterprising individuals have even set up kiosks on the quayside, selling fish to visitors who want to feed the seals. Fish processing plants close to the sea are also obvious places to check for semi-habituated grey seals. One of the reasons why seals are not persecuted in some communities is for superstitious

reasons; seals, or 'selkies', as they are known in some areas, are believed by some to be the reincarnated souls of drowned fishermen.

» Fishing harbours situated at the mouth of a river, where sea and freshwater meet, have the added advantage that they can support a much greater range of species of fish, attracting good numbers of fish-eating birds as a result. As the population of otters has expanded in UK rivers, it's perhaps not surprising that many are turning up in these habitats – many of these animals will have territories that include the lower reaches of river systems close to the coast. Look for spraint (droppings) on rocks

or any object just above the high water mark as a sign of their presence.

» Despite the fact gulls are highly opportunist feeders, capable of taking advantage of any manmade feeding opportunities they come across, they are of course capable of exploiting naturally occurring food sources too. Herring gulls, for example, will commonly hunt for earthworms on grassed areas by rapidly 'paddling' their feet up and down on the ground. The theory is that this simulates rain falling, so encouraging the worms to rise to the surface. I've also seen them collecting mussels, razor clams and sea urchins at low tide.

What to shoot this month...

Laurie's October highlights



▲ Old dry stone walls in any sparsely populated areas of clean air are ideal places in which to look for the various species of lichens that thrive in such habitats. They can be photographed in just about any weather, making them ideal 'standby' subjects if conditions prevent you from photographing what you originally set off to cover. Make no mistake, though, when viewed in close-up, many lichens are strikingly beautiful, and with a little imagination it isn't difficult to understand how many species obtained their common names – such as the one known as **coral lichen** (*Sphaerophorus globosus*).

Nikon D3X with Nikon 200mm f/4 AF macro lens, ISO 100, 1/4sec at f/29, mirror-lock, cable release, tripod



◀ While the creamy white coat of a newborn **grey seal pup** (*Halichoerus grypus*) may look appealing, it is in fact a relic from past times, when it served as camouflage for young animals being born into a snowy and icy environment. This coat only lasts for about three weeks before it moults, and then the youngsters are sometimes known as 'grey coats' – the term fairly loosely describes the general colour of the pelage that most grey seals will have throughout their lives. There are exceptions; pure black or caramel-coloured individuals do exist. *Nikon D4 with Nikon 17-35mm f/2.8 AFS lens at 22mm, ISO 800, 1/80sec at f/10, fill-flash, handheld*

▲ The timber of dead oaks can persist for many decades after the tree has died. Over time, the bark drops off to expose the tightly grained wood structure, which can become accentuated through weathering and bleaching by sunlight. Long-lived lichens may also have had time to colonise the wood, and this all adds to the character. Working with stumps and fallen trunks works best, but beware of running into problems of subject movement when photographing details on tall trees. *Nikon D3X with Nikon 200mm f/4 AF macro lens, ISO 100, 1.3sec at f/29, mirror-lock, cable release, tripod*



▲ From June to November, **Atlantic salmon** (*Salmo salar*) can be seen leaping waterfalls in order to make their way, by November and December, to their spawning grounds in the upper reaches of rivers. They congregate in areas of gravel known as 'redds' to lay their eggs, and in some rivers this can take place as late as February. The waters are usually quite shallow and certainly always clear, so it can be possible to photograph the fish through the surface using a polariser on a short telephoto lens; or try for fin or tail shots.

Nikon D3S with Nikon 500mm f/4 AFS lens and Nikon 1.4x teleconverter, ISO 1250, 1/800sec at f/6.3, beanbag

MORE SEASONAL SUBJECTS...

Flora

Pepper dulse seaweed (*Osmundea pinnatifida*) – a fairly common seaweed that can be found attached to rocks, and resembles masses of moss-like compact ferns.

Thongweed seaweed (*Himanthalia elongata*) – also known as ‘sea spaghetti’, this brown seaweed can grow up to two metres in length.

Horned wrack seaweed (*Fucus ceranoides*) – the branched fronds slightly resemble fallow deer antlers; found more in upper estuaries where there is the influence of fresh water.

Fauna

Horse mussel (*Modiolus modiolus*) – a large, dark blue-purple mussel that can grow up to 22cm in length.

Roe deer (*Capreolus capreolus*) – will soon begin banding together in family groups ready for winter, and can be found lying-up in quiet areas of woodland during the day.

Great spotted woodpecker (*Dendrocopos major*) – a frequent visitor to many feeding stations. Males have a red patch at the back of the head.

WORLD WILDLIFE SPECTACLES

Quokkas, Australia

Quokka was one of the first Australian mammals encountered by Europeans, but they are relatively little known outside of the continent. About the size of a domestic cat and similar to a wallaby, these happy-looking marsupials are scarce on the mainland, but Rottnest Island off the coast of Perth has a large and stable population. They have become very comfortable around humans and can be seen opportunistically feeding during the day. The island is also a haven for a huge variety of birds, which are at their most active at the beginning of the southern spring (mid-September to mid-October). This is the best time for wildflower displays too.
rotnestisland.com



© Nicki Bann/Shutterstock

Whale sharks and manta rays, Mozambique

The plankton-rich, warm waters off the southern coast of Mozambique support one of the world's largest manta ray populations and are home to one of the greatest concentrations of whale sharks in Africa. Tofo Beach, 250 miles north of the country's capital Maputo, is a diving

hotspot: between October and March it's not unusual to see 50-strong congregations of whale sharks.



© Krystof Oudomak/Shutterstock



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8 BIRD MIGRATION HOTSPOTS

The autumn bird migration is one of the highlights of the nature calendar. Tens of millions of birds flock to British shores at this time of year, including geese, ducks and swans and colourful thrushes such as fieldfares and redwings. Many species travel several thousands of miles from their breeding grounds in the Arctic, Scandinavia and northern Europe. Here are some of the best places in the UK to witness the spectacle...

1 Spurn Head, East Yorkshire

Stretching more than three miles from the south-eastern tip of Yorkshire into the Humber estuary, Spurn Head is arguably Britain's best birdwatching location. During autumn, huge numbers of finches, thrushes, pipits and pigeons pass through the reserve.
ywt.org.uk

2 Martin Mere Wetland Centre, Lancashire

The reserve is renowned for its overwintering wildfowl, including whooper and Bewick's swans, pink-footed and barnacle geese and an array of dabbling ducks such as teals, wigeons, pintails and mallards. Thousands of geese fly in to roost during October.
www.org.uk

3 Loch Leven NNR, Perthshire

Covering six square miles below the Lomond Hills, the reserve is a superb place to see wild geese – including Canada, greylag and pink-footed – in large, flying flocks. Mute, whooper and Bewick's swans are also present.
rspb.org.uk/lochleven

4 Snettisham, Norfolk

Tens of thousands of waders flock to the vast sand and mud flats of the Wash in autumn. When the tide covers their roost, they take to the sky in huge groups. The best time to see them is during a full moon, when the tide is high.
rspb.org.uk/snettisham

5 Gibraltar Point, Lincolnshire

Many different species of migrating birds pass through or make landfall at Gibraltar Point, a stretch of coastline between Skegness and the estuary of the river Steeping. The reserve also hosts waders.
lincstrust.org.uk/gibraltar-point

6 Caerlaverock Wetland Centre, Dumfries and Galloway

Autumn brings thousands of ducks, geese and swans to Caerlaverock's salt marshes, tidal pools and grazing land. With its observatory and numerous hides, the reserve offers superb viewing opportunities.
www.org.uk/wetland-centres/caerlaverock

7 Ynys-hir, Ceredigion

Covering 700 hectares and offering fantastic views across the Dyfi estuary near Machynlleth, this beautiful reserve is a haven for wading birds and wintering ducks and geese. Notable species include redshanks, lapwings and Greenland white-fronted geese.
rspb.org.uk/ynys-hir

8 Strangford Lough, County Down

In autumn, over 75% of the entire population of light-bellied brent geese return to the lough from their breeding grounds in Arctic Canada. Thanks to the rich marine life found here, huge flocks of birds such as knots, bar-tailed godwits and terns can also be found along the shoreline.
nationaltrust.org.uk/strangford-lough



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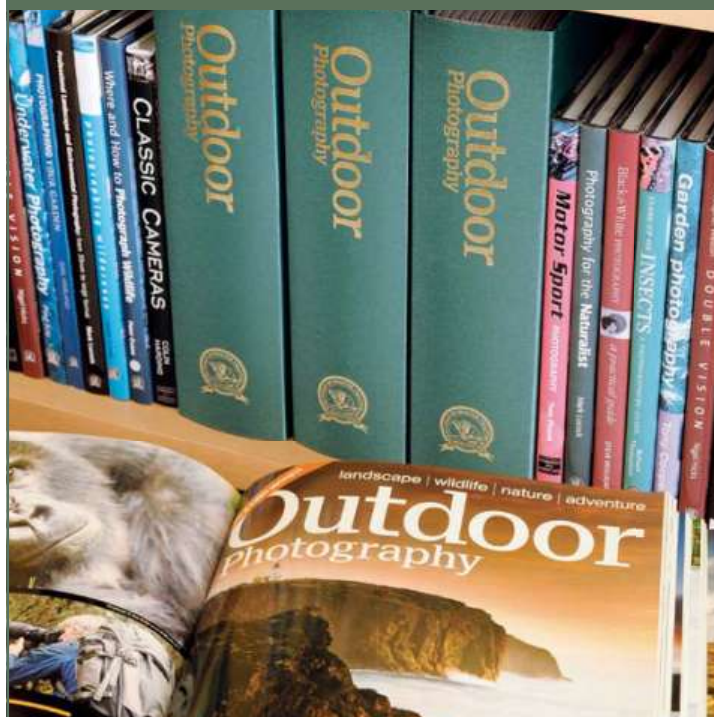
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With its vast landscapes and epic wildlife, Kruger National Park is a special place by anyone's standards. Bart Breet explains why he can confidently name it as his favourite destination

Ask any nature photographer if they have a favourite destination, and he or she will answer the question affirmatively. I can certainly name such a place: the world famous Kruger National Park – a wildlife paradise and one of the world's premier game-watching destinations.

It was love at first sight when I first visited almost 20 years ago, and I will always have a deep connection to the place. It is where I took my very first pictures. I have spent well over 400 days and nights there, and saying goodbye always saddens me because I never know when I will be able to return.

For me, a day in Kruger always starts long before the gates of the rest camp open. Although I am not naturally an early riser, I don't need an alarm clock in Kruger. Lying in bed, I like to

listen to the sounds of the bush: the roar of the lion, the high-pitched barks of a zebra or the whooping call of a hyena – it is all music to my ears. After getting up and packing food, drinks and photographic equipment, we drive to the gate. We always try to make sure we're among the first to leave the camp, as the big cats are often spotted on the roads at the break of dawn – they use them to patrol their territory. As soon as the gates open we enter the park, windows open despite the morning cold, for I do not only want to see how the bush is waking up, I want to hear it, and I want to smell it.

A self-drive in the park is always special. At times you can be on the move for hours on end trying to spot something, when suddenly, after taking a bend in the road, you will be surprised by a huge herd of elephants on their way to water,

a pair of mating lions or a chameleon waddling to the other side of the road. And there are days when, within just a few minutes, you may encounter a clan of hyenas or a pair of cheetahs sitting next to the road just outside camp.

Kruger... this park means so much more to me than just seeing the 'big five'. I can spend hours in a hide close to a water hole, waiting, watching kingfishers or yellow-billed storks demonstrating their fishing techniques while exchanging experiences with other visitors in hushed tones. I get intense enjoyment from seeing a newborn elephant wrestling with its trunk, watching the marvellous sunsets, hearing the characteristic scream of an African fish eagle and the deafening silence of the night.

This is Kruger National Park, the place where my heart belongs.

On the wing

Autumn usually means a trip to the Isles of Scilly for Steve Young, but falling numbers of birders and birds have led him to rethink this year's plans...

As regular readers of this column will know, I spend a large part of October on the Isles of Scilly. My trips have varied in length from a single week in 1991 to a couple of month-long stays, but usually it's a fortnight mid-month.

Last year followed this two-week pattern, but after over 20 years of visits I decided that it would be my last visit. I'm not saying I will never visit again, but I won't be going with the sole intent of photographing rare birds that arrive and then selling the prints each evening to the visiting birders.

There are two reasons for this decision. Firstly, the last couple of years have not been very good for rare birds and, secondly, the number of visitors has been dropping, with only around 200 to 250 last year; back in the mid-1990s, between 800 and 900 birders was the norm, which was good for sales and worth all the effort put in. The drop in visitor numbers coincided with the digital revolution. These days virtually every birder carries a camera of some sort; people don't have to buy a photo of the bird they saw anymore, they have their own.

So, what was last year like? Well, it has to be said that it was the quietest Scilly I have ever known. The rare birds just didn't happen, and endless days were



spent walking around various sites seeing and photographing nothing. Although it is a beautiful place to visit and there is always something common to photograph, there is a limit to how many turnstone, song thrush and greenshank photographs you can take.

There were some days that got my adrenalin going again; a Richard's pipit found on the golf course drew quite a crowd considering it is a 'back-up' species when there are mega rares around; it did show very well for a species that usually likes to feed in long grass – this one preferred to run along the short grass of the fairways catching insects.

An elusive barred warbler was one of the first birds I saw when I arrived. It was still in the same area of bushes when I left, but it was very difficult to photograph and I made numerous attempts before finally

succeeding. There were a couple of red-breasted flycatchers, which are always nice to see, plus wrynecks, black redstarts and snow buntings – but nothing to get everybody running.

Then just to end the trip in style, fog descended on the islands on the last day and all flights were cancelled, meaning I had to leave by the dreaded boat. The evening was spent in a B&B in Penzance, and the following day I missed out on a mega rare yellow-billed cuckoo in Cornwall – it vanished overnight; sometimes it just all goes wrong!

It was a shame it was such a quiet two weeks, but it was still enjoyable in certain ways, with plenty of time to photograph the commoner species. All good things come to an end, though, and maybe this year I'll visit somewhere different, or stay on the mainland and see what happens.

clockwise from above Turnstone: Turnstones are regularly found on Town Beach and I had plenty of time to spend with them in 2014; this one is jumping over a rope holding small boats in place as the tide comes in.

Barred warbler: It was there when I arrived and still present when I left, but it took a long time to get any sort of photograph of this barred warbler.

Richard's pipit: The only bird that caused much excitement last year during my stay; Richard's pipit is to be expected on Scilly during October and is usually a 'back-up' bird, so it shows how poor a year 2014 was.



Steve's October highlights



LOCATION OF THE MONTH



© Vic and Julie Pigula/Shutterstock

Flamborough Head, East Riding of Yorkshire

Rising to 100ft and jutting out six miles into the North Sea, Flamborough Head is a superb birdwatching spot.

During spring and early summer the steep chalk cliffs are home to one of England's largest seabird nesting sites; kittiwakes, guillemots, razorbills, fulmars and herring gulls jostle for space on the cliff faces while puffins breed in holes in the grassy slopes. Gannets are also regularly seen flying to and from their nesting colony further up the coastline at Bempton Cliffs.

In autumn, much of the action takes place further out to sea; the headland is perfectly positioned to give views of the many seabirds that travel along the coastline during migration. As well as a good chance of sightings of common seabirds, you may spot divers, grebes and wildfowl en route to their wintering grounds. All four skuas, including the rare long-tailed skua, may also be seen – especially during or after storms, which can bring birds close to shore. In October it's also worth looking for migrating songbirds and winter thrushes in the fields inland.

Location Flamborough Head lies between the bays of Filey and Bridlington on the north-east coast of Yorkshire.

Facilities Café, visitor centre, picnic facilities, toilets.

Website ywt.org.uk/reserves/flamborough-cliffs-nature-reserve



Bird of the month

Black redstart is a rare breeding species in the UK; the best time to see and photograph them is during autumn when migrant birds arrive.

The overall plumage of black redstart is a sooty grey-black rather than the deep black of a garden blackbird, but young and first-year birds have a very grey appearance. Adult males have a bright white wing patch and are blacker around the face, but whatever the age of the bird, all will have a bright rusty-red tail that is flicked constantly.

Size and shape are very similar to our robin, as is the large black eye; look for migrant birds searching for insects along the coast in the autumn.



clockwise from top left
Black redstart (autumn male)
In this back-on shot, the white wing patches can be clearly seen on this male redstart.

Black redstart (autumn male)
Note the black on the face and mottled grey-black breast on this male.

Black redstart (female)
Females and young birds are a dull brown-grey and lack any white on the wings, but they also have the red tail.

BIRD PHOTOGRAPHY TIP

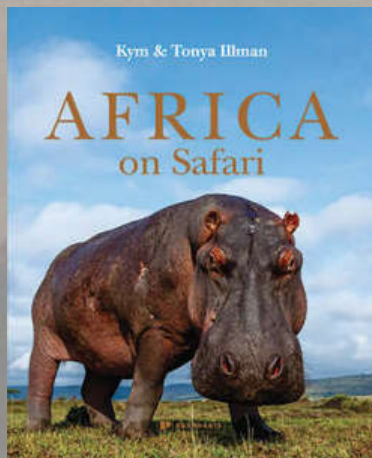


Sometimes it is impossible to get close to a bird, and cropping the image is the only way to get anything decent; I often see shots that are of superb quality but in which the bird takes up the entire frame. Occasionally it is possible to get close to a bird in the field, but in my experience it is very rare, and cropping dramatically is not to be recommended.

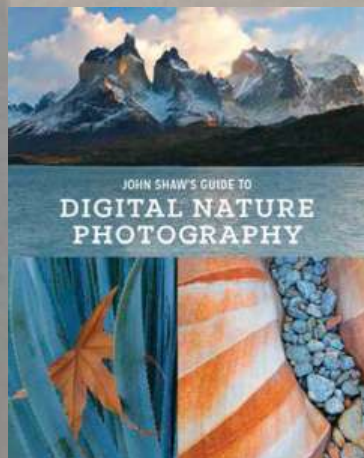
It's nice to see some sort of surrounding habitat with the bird, and picture editors often like to have some space around an image so they can add a title or other text if needed. So, next time you use the crop tool, try not to lose too much of the background.

left **Great spotted woodpecker (cropped):** A picture submitted with this sort of crop gives an editor no scope for doing anything with it.

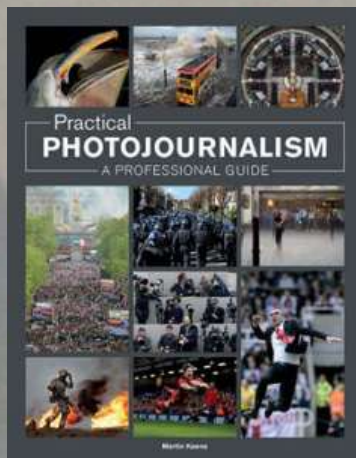
right **Great spotted woodpecker (uncropped):** This image gives an editor more options, with room for a title or other text.



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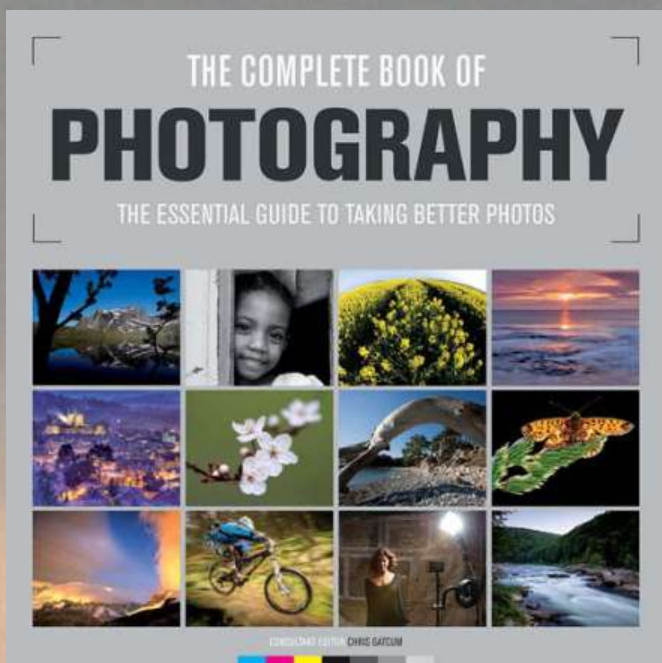
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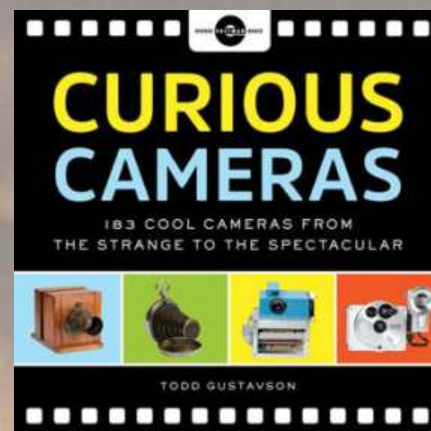


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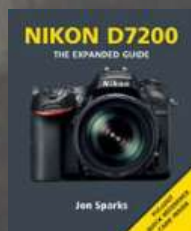
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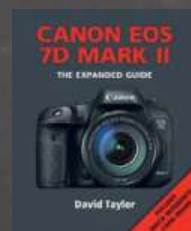
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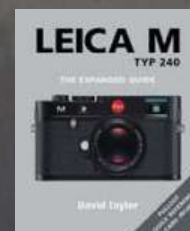
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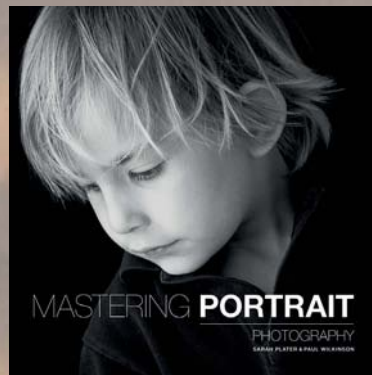
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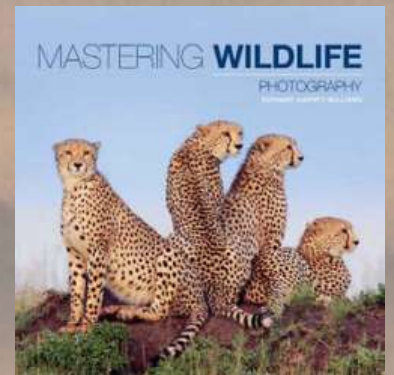
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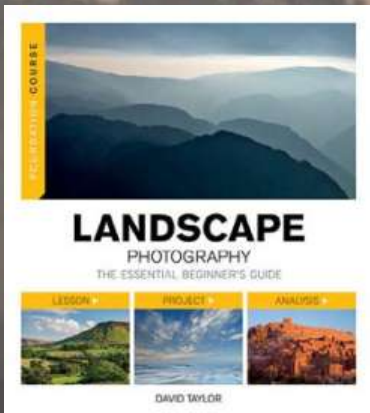
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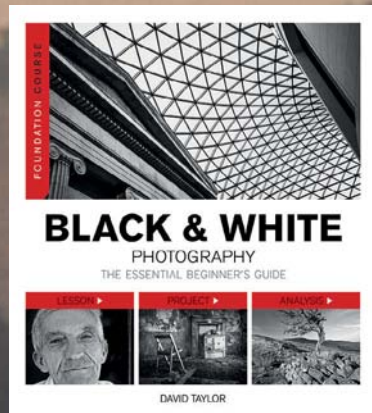
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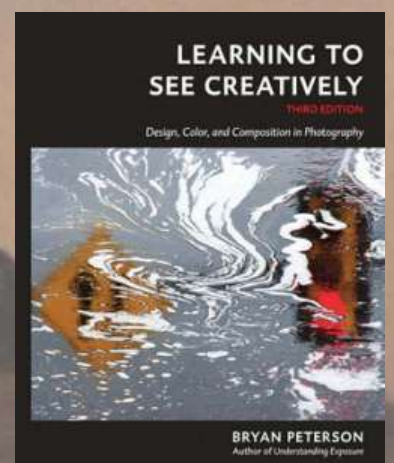
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(I have included my full contact details, including daytime telephone number)

GENERAL SUBMISSION

☐

Please include a short synopsis and up to five accompanying images

I have included a SAE and would like my work returned ☐

IMPORTANT! Please include your full contact details with your submission, including a daytime telephone number

Name

Address

Postcode

Daytime telephone number

Email

Website

POST YOUR SUBMISSION TO
Outdoor Photography, 86 High Street,
Lewes, East Sussex, BN7 1XN

Photocopies of this form are acceptable

YOUR CHANCE TO TAKE PART

See your work in print + win great prizes!



VIEWPOINT OF THE MONTH

Your location pictures and words could earn you up to £200! Send us up to 10 of your best digital images or slides from your favourite UK & Irish viewpoints. If they're selected, we will commission you to write up your location.



VIEWPOINTS

Your photos of your favourite locations could earn you £50! Send us up to 10 of your best digital images or slides and, if one is selected, you will earn £50.



READER GALLERY

Send us your very best outdoor images, and if you're chosen as our winner you will receive a Lowepro Photo Sport 200 AW, worth £149. Perfect for photographers on the go, it has a raft of great features, including an Ultra-Cinch Camera Chamber to protect your gear, built-in All Weather cover, and a dedicated hydration pocket.

lowepro®



WRITE FOR US!

We are always on the lookout for inspiring new features. If you have a great idea for an article then please send a short outline (no more than 60 words), plus five accompanying low-res images for our consideration.

JOIN OUR ONLINE COMMUNITY



FOLLOW US ON FACEBOOK

Keep right up to date with news by 'liking' OP at facebook.com/outdoorphotographymag



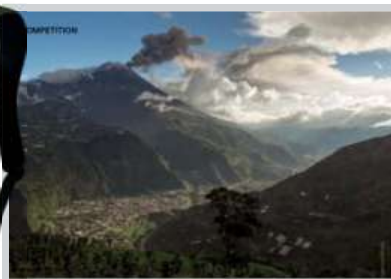
IF YOU ONLY DO ONE THING THIS MONTH...

Take on our photo challenge – send us your best classic landscape photos (see page 111), and as well as having your image featured in the February 2016 issue of *OP*, you could also win a superb Fjällräven Skule 30 backpack, worth £80.



OP READER DAYS

Register your interest for our soon to be announced *OP* Reader Days, and you could be joining us and some of our professional contributors at one of a number of great UK locations. Please send your full contact details, including name, postal address, and a daytime telephone number to anna.evans@thegmcgroup.com, or use our postal submission form.



Where in the world?

If you can name the dramatically located town above, you could soon be the proud owner of a superb Lowepro Whistler BP 350 AW photo backpack, worth £250!



LETTERS

Write to us! Please send your views, opinions and musings to claire.blow@thegmcgroup.com, or send your comments to us by post. If your letter is published as our 'Letter of the Month' you'll win a prize; this month we gave away a Samsung 128GB EVO MicroSDXC memory card with adapter, worth £93.99.

Please note: letters may be edited.



WHERE IN THE WORLD?

Tell us the name of the location featured on page 112 and this month you could win a fantastic Lowepro Whistler BP 350 AW camera backpack. Born on the side of a mountain, the four-season Whistler series is designed and tested by pro photographers, and features a unique hinged and zipped back panel.



HOW TO SUBMIT

DIGITAL SUBMISSIONS

When burning your CD, create two folders: one containing TIFF or JPEG – saved at quality 10 or above – files, saved at 300ppi, RGB or CMYK, and MAC compatible; and a second folder with low-res 72ppi JPEG files. Only send 8-bit files (not 16-bit files) and flatten any layers. Add your own name to the image file names. **If sending Viewpoints for multiple months, please add the month to each image filename.** Please write your name and contact details on your CD, or include this information in a text file on the CD. Finally, print off, if you can, a contact sheet of thumbnails of the images included on the CD.

PLEASE DO NOT ATTACH STICKERS TO YOUR CD

YOUR SUBMISSION – CHECKLIST

- 1 Send both low-res and high-res versions of your images
- 2 Add your name to your image filenames
- 3 Write your name and contact details on your CD

EMAIL ENTRIES

We are unable to accept speculative submissions via email, so please do not send work in this way, unless requested to do so by a member of the *OP* editorial team.

WEBSITE SUBMISSIONS

You can send us links to your website, for us to view your general work only. Please note that strictly no correspondence will be entered into regarding website submissions. Send the link to opweb@thegmcgroup.com.

SEND POSTAL SUBMISSIONS TO:

Outdoor Photography, 86 High Street, Lewes, East Sussex, BN7 1XN

RETURN OF YOUR WORK

Please include a SAE if you would like your submission returned.

PLEASE NOTE

Due to the many submissions we receive from our readers each month, no correspondence can be entered into. If you have not heard from us within 10 weeks (except for Viewpoints) then it is unlikely we will be using your work in the magazine on this occasion.

IMPORTANT

GMC Publications cannot accept liability for the loss or damage of any unsolicited material, including slides.

EXHIBITIONS AND EVENTS

If you would like an exhibition or event to be included in *Outdoor Photography*, please email Anna Bonita Evans at anna.evans@thegmcgroup.com **at least 10 weeks in advance.** You can also send information to the postal address (above).

NEWS STORIES

Is there a current and time sensitive story you'd like us to cover in our Newsroom pages? Please email details to claire.blow@thegmcgroup.com.

KOOD FILTERS



Andy Wilson setting up the shot, andy210966@hotmail.co.uk

KOOD JAPANESE MANUFACTURED PRO QUALITY ND FILTERS

- ND400 9 stops
- ND16 4 Stops
- ND8 3 Stops
- ND4 2 Stops

KOOD Japanese ND filters are accurate, neutral, and are made with optically ground glass so as to maintain the definition capability of today's high pixel count DSLR sensors. These pure ND filters are not the cheapest – but they are the best

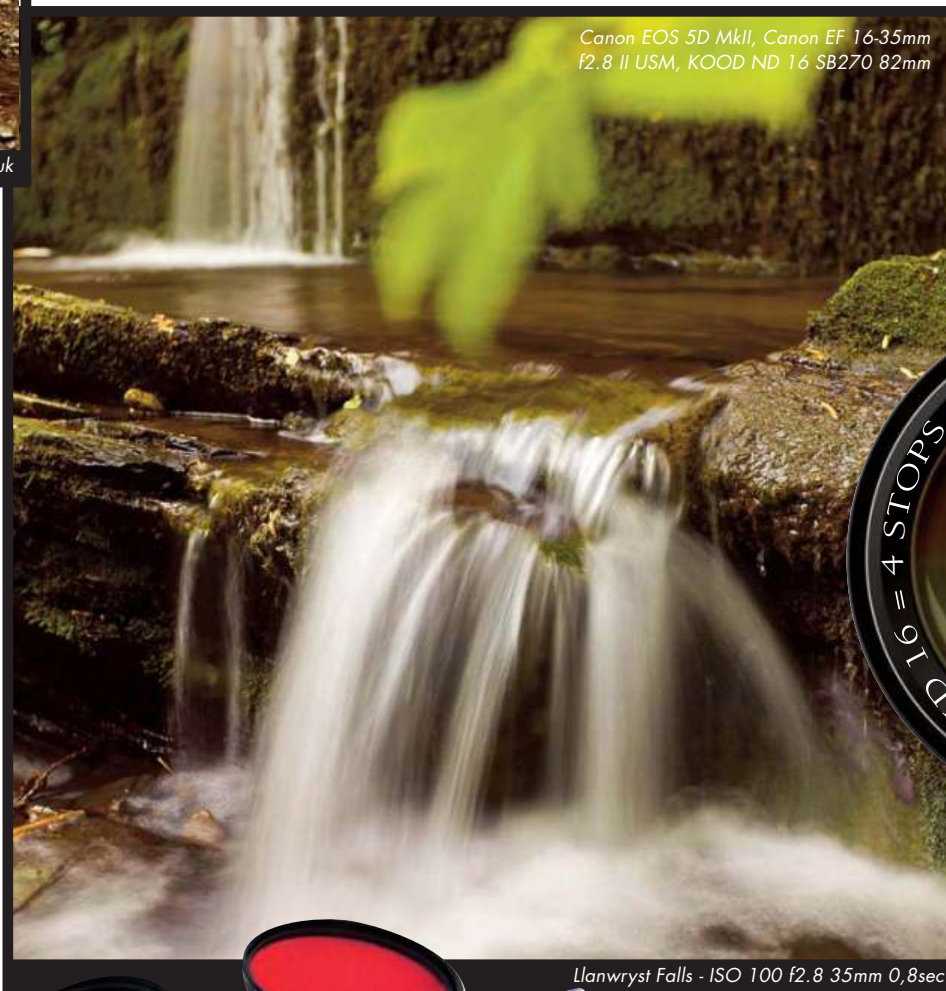
- ND400 9 stops is available in 52, 58, 62, 67, 72, 77 and Cokin/ KOOD P Size
- ND16 4 Stops is available in 46, 52, 55, 58, 62, 67, 72, 77 and Cokin/ KOOD P Size
- ND8 3 Stop is available in all sizes 37mm - 86mm
- ND4 2 Stop is available in all sizes between 27mm - 72mm

Variable ND filters use two polarizing elements, that affect the result and confuse camera metering systems. Far better to use straight ND filters for the best result and correct exposure

The pictures in this ad were shot by Andy Wilson using the ND16 4 stop filter

KOOD High Definition Resin Slot ND Gradients and ND2, 4 & 8 filters

- 1) KOOD uses small untoughened, thick Pilkington Optical Glass Mould's to produce the highest possible optically flat resin filters, without curvature, this maintains high definition throughout the focus range including infinity
- 2) Casting system eliminates all bleach, so no loss of density or colour over time
- 3) Batch tested every 12 filters to maintain good neutrality
- 4) All filters packed in-between card, in wallets which allows no movement or dust
- 5) KOOD manufactures its own resin filters from casting to packing



Llanwryst Falls - ISO 100 f2.8 35mm 0.8sec



CAN BE ORDERED FROM ANY INDEPENDENT RETAILER

K O O D

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Tel: 01727 823812 Fax: 01727 823336

E-mail: info@koodinternational.com / koodinternational@gmail.com

www.koodinternational.com

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SEND YOUR DETAILS FOR ACCOUNT APPLICATION AND TRADE SUPPLY PRICES

GEAR ZONE

ACQUIRE

88 **Gearing up**

90 **Camera test**



IS THE EOS 760D A GAME CHANGER?

Andy Luck tests Canon's EOS 760D to see if it delivers top-level images

The North Face Stratos Jacket ▼

A mountain jacket designed for the active adventurer, the Stratos jacket is a fully seam-sealed shell with mesh lining throughout. Made from The North Face's patented HyVent fabric, the jacket consists of a tri-component multi-layer formula for ultimate waterproof protection, moisture permeability and durability. Available in seven different colours, the Stratos has an adjustable hood, elasticated cuffs and brushed collar lining for extra next-to-skin comfort. A jacket with functionality and style, this is a good choice for outdoor enthusiasts during the cooler weather this season.

Guide price £120
thenorthface.co.uk



Loweprro Whistler BP 450 AW ▼

Designed for adventure photographers, Loweprro's latest backpack is made from 420-denier ripstop nylon with TUP face coating and includes a detachable All Weather AW Cover to keep kit safe and dry. When out in the elements, quick access to gear couldn't be easier thanks to its hinged and zippered back panel, plus there's a removable camera gear insert if you want to travel light and leave the main pack back at base. Combine these features with the ActivZone System harness and MaxFit divider system and you've got a backpack ready to keep you comfortable and your kit secure on almost any adventure.

Guide price £286
lowepro.com



GEARING UP



LuminAid PackLite 12 ▲

A solar-powered inflatable lamp that emits up to 12 hours of light, LuminAid's PackLite 12 is an ingenious piece of kit for camping or night shoots. Fully waterproof with an adjustable strap for easy attachment to a backpack or tent, the PackLite 12 requires seven hours of direct sunlight to give out 20 lumens of light over 12 hours. Users have three options of brightness to choose from plus a flash setting for emergencies.

Guide price £24.99
eskimoagency.com



Optimus Polaris Optifuel ▲

This finely engineered piece of kit works with almost any fuel (except those that are alcohol-based) without you having to modify anything on the stove. Ideal if you're trekking in an unpredictable environment and want to be able to use whatever fuel's available, the Polaris can be used with standard threaded gas canisters, petrol, white gas, kerosene, diesel – and even jet fuel. With three fold-out supports for stability and an extended control handle for you to regulate the flame, the Optimus Polaris Optifuel can boil a litre of water in just four minutes, depending on conditions.

Guide price £185
optimusstoves.com

Tamron 18-200mm f/3.5 – 6.3 Di II VC lens ▼

A wideangle and telephoto lens in one, Tamron's 18-200mm f/3.5 – 6.3 Di II VC lens uses modern optical and mechanical design to offer portability and high performance at a reasonable price. Ideal for entry-level photographers wanting to shoot a variety of subjects, this lightweight lens helps users avoid camera shake, even when shooting handheld at 200mm thanks to its Vibration Compensation mechanism. Featuring 16 elements in 14 groups and a circular seven-blade aperture, the lens will perform well in both low and bright light conditions.

Guide price £169.99
tamron.eu





Keen Liberty Ridge ▲

Keen has made its name in the outdoor adventure world by providing high quality boots that are both comfortable, durable and protective, whatever the weather. Designed for long treks on rough terrain, the Liberty Ridge has a shock-absorbing PU midsole, a dual compound rubber outsole and a full-length shank for extra stability. Made in Europe, the hiking boot has an integrated PU heel cushion for support and a Keen.Dry waterproof, breathable membrane to keep your feet dry.

Guide price £149.99
keenfootwear.com



Manfrotto 290 Xtra ▲

Part of Manfrotto's new range of compact and reliable tripods aimed at entry-level photographers, the 290 Xtra is a great piece of kit for trying to capture more creative shots. Offering good flexibility with its choice of four leg angle positions, the 290 Xtra is ideal for panning, long exposure and other experimental techniques. Supporting cameras up to 4kg in weight, the tripod is available in carbon fibre or aluminum and comes equipped with a lightweight fluid head with pan bar and a quick release camera plate.

Guide price £194.95
manfrotto.co.uk



Powertraveller Crankmonkey ▲

If you like venturing out into the wilderness then Powertraveller's Crankmonkey should be on your must-have kit list. Generating power for your smartphone, GPS device, headtorch or other electrical devices by rotating the handle, the Crankmonkey is ergonomically designed for easy use. After two minutes of cranking, users can make an emergency call from their smartphone. Made from aluminum and with no batteries needed, the Crankmonkey will give you essential power every time.

Guide price £99
powertraveller.com



Nikon AF-S Nikkor 200-500mm f/5.6 E ED VR ▲

Designed with wildlife photographers in mind, Nikon's 200-500mm lens has an impressive list of features that's sure to make it a contender in the super-telephoto market. It has 19 elements in 12 groups, with three ED glass elements to ensure minimal chromatic aberration. Nikon's latest Vibration Reduction technology means steady shots can still be achieved in low light conditions. Compact too, this lens includes Nikon's Electromagnetic Aperture to ensure consistent exposures.

Guide price £1,179.99
nikon.com



Canon EOS 760D

A welcome upgrade to the EOS 700D, Canon's latest enthusiast DSLR headlines with a 24MP sensor.

Andy Luck takes it for a spin

Guide price £649 (body only)

Contact canon.co.uk

Canon has stepped up the game with its new upper entry level models, the Canon EOS 750D and 760D, with a pixel count that goes up from the 18 million pixels of the preceding Canon EOS 700D to 24MP on the new models. It has been some time coming, with competitor cameras enjoying the higher pixel count for some time, but this move by Canon definitely brings its cameras closer to their main competitor, the Nikon D5500, which also has 24MP.

The higher specified model, the Canon EOS 760D was the one that arrived on *OP*'s desk. Outwardly, although similar to the 750D, it can be differentiated by the mode dial being on the left of the body, leaving space for a top-deck LCD status panel on the right, marking it out as the more enthusiast-orientated of the two cameras. The 750D instead has its mode dial in the right-hand position and

dispenses with the top-positioned LCD status panel.

The 760D further enhances its enthusiast status with a quick control wheel around the four-way navigation buttons, another feature the 750D doesn't have. The quick control wheel, which can be consigned to a number of features, is a valuable addition that can allow changes to be made to parameters in a very intuitive fashion, fully in keeping with the tactile feel that enthusiasts will appreciate.

The 760D also features Servo Auto Focus in live view mode, enabling continuous autofocus for burst shooting, whereas the 750D only has Servo AF with the conventional optical viewfinder, making the higher spec model the better bet for video and live view shooting. Aside from these differences, the rest of



the specification is pretty much the same as the previous model, with both cameras sporting the new 22.3 x 14.9mm

APSC, CMOS sensor, capable of a maximum resolution of 6,000 by 4,000, or 24 megapixels. Both also share the same processor, the Digic 6, to move the data, and both can shoot at a maximum burst rate of five frames per second.

Build quality for both cameras is also extremely good, with the traditional EOS strengths in ergonomics, intuitive control and button placement and the smooth contoured design that we have come to expect from Canon cameras, carried over from more expensive models. The grip is reasonably deep, and rubber in the thumb area on the back combine to make the camera feel secure in the hand.

All in all these are good, solid cameras that punch above their weight in the build quality stakes, but don't put too much of a strain on the back. Both cameras come in at around 555g with battery installed, which is a fraction

Starlings. The camera metered for the background but I was able to pull up a lot of detail from the shadows in post-production. *Canon EOS 760D with EF-S 18-135mm f/3.5-5.6 IS STM lens, ISO 640, 1/800sec at f/5.6*



LIKES

- ✓ 24MP sensor
- ✓ Good build
- ✓ Controls
- ✓ Live view AF
- ✓ Flicker detection
- ✓ Articulating touchscreen

DISLIKES

- ✗ Viewfinder only has 95% coverage
- ✗ Less AF points than competitors



Ripe corn. I was pleased with the warm tones straight out of camera from the standard profile.
Canon EOS 760D with EF-S 18-135mm f/3.5-5.6 IS STM lens, ISO 160, 1/250sec at f/5.6



Peacock butterfly. The new 24MP sensor provides better detail for macro shots.
Canon EOS 760D with EF-S 18-135mm f/3.5-5.6 IS STM lens, ISO 320, 1/200sec at f/5.6



Ilex tree. The 760D seems to have better exposure latitude than the previous model.
Canon EOS 760D with EF-S 18-135mm f/3.5-5.6 IS STM lens, ISO 100, 1/80sec at f/10

lighter than the micro four-thirds Panasonic GH4, for example.

Like the Panasonic, the Canon EOS 750D and 760D also have fully articulated, vari-angle, three-inch, LCD touchscreens, with over a million dots (1,040,000 on the Canons, to be exact). Touchscreens can be very useful, and both the 750D and 760D enables touch focus and touch shutter when reviewing images; swiping is something we have got so used to on our mobile phones, that it feels quite odd to find a camera where one cannot do the same these days.

The high specification continues

with a good 19-point, all cross-type, AF system, which feels reasonably dependable in practice. It also features 'skin-tone' AF, which should recognise skin tones and focus on them. Of more practical use, however, is the fact that the hybrid CMOS AF III system allows servo autofocus in live view, meaning AF for movies is much more useable. Also useful for movies is the inclusion of a microphone jack for audio recording, a nice touch that is often left out on cameras at this level.

Built-in Wi-Fi connectivity with NFC is something else the 700D did not have, and is another move by Canon to compete with the features that mirrorless, compact system cameras have been leading the way with up to now.

Another aspect I like about these cameras is the 7,560-pixel metering sensor, which I found to give consistent and accurate exposures in most conditions, as claimed. In addition, flicker detection – a handy new feature, derived from much more expensive sports cameras – is also available in the 760D. Flicker detection allows you to shoot indoor events more reliably by controlling the camera's exposures by milliseconds, to coincide with artificial lighting flicker, which can give much more consistent exposures in those challenging conditions. This is a great

feature to find in a camera at this level.

Image quality is very good, and the extra pixels really help when it comes to cropping, or scenes such as landscapes with a high frequency of detail. Unfortunately for the Canon, it has a detail blurring anti-aliasing filter over its sensor; the Nikon D5500 does away with this filter and, despite having the same number of pixels as the Canon, has slightly sharper detail.

TECH SPEC

Sensor APSC, CMOS, 24MP
Max resolution 6000x4000
Processor DIGIC 6
Shutter speeds 30sec to 1/4000sec
Autofocus 19-point hybrid CMOS AF III system
Maximum frame rate 5fps
Viewfinder Optical, 95%
LCD 3in, fully articulated touchscreen, with 1,040,000 dots
Storage SD, SDHC or SDXC card (UHS-I capable)
Size 132x101x78mm
Weight 555g (including battery)

VERDICT

At last, Canon has increased the pixel count of the 700D range, and this has greatly enhanced the picture quality of the EOS 750D/760D. It is the hybrid CMOS AF III system in live view that is the real strong point, however, making the 760D a good choice for those who spend more time using live view than the viewfinder, or in video shooting, where 760D's AF subject tracking stands out.

RATINGS

Handling	95%
Performance	94%
Specification	93%
Value for money	94%

OVERALL
94%

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Canon Lenses

EF 24mm f1.4L II USM.....	£1074
Inc. £150 C/back* price you pay today	£1224
EF-S 24mm f2.8.....	£139
EF 40mm f2.8 STM.....	£119
EF-S 60mm f2.8 USM Macro.....	£318
EF 85mm f1.8 USM.....	£205
Inc. £35 C/back* price you pay today	£240
EF 100mm f2.8 L IS USM Macro.....	£560
Inc. £75 C/back* price you pay today	£635
EF 400mm f4.0 DO IS USM II.....	£6999
EF-S 10-22mm f3.5-4.5 USM.....	£410
EF 11-24mm f4 L USM.....	£2799
EF 16-35mm f2.8 L USM MkII.....	£1083
EF-S 17-55mm f2.8 IS USM.....	£502
EF-S 18-135mm f3.5-5.6 IS STM.....	£304
EF 24-70mm f2.8L II USM.....	£1400
EF 24-105mm f3.5-5.6 IS STM.....	£375
EF 24-70mm f4 L IS USM.....	£699
EF-S 55-250mm f4-5.6 IS II.....	£208
EF-S 10-18mm f4.5-5.6 IS STM.....	£181
EF-S 70-200mm f2.8 L IS II USM.....	£1499
EF-S 100-400mm f4.5-5.6 L IS II USM.....	£1999

Canon lens Cashback* offer ends 26.10.15

For Canon-fit Tamron,
Sigma or Samyang lenses,
visit our website

Canon EOS 760D

24.7 megapixels
5.0 fps
1080p movie mode



NEW 760D £649

760D Body £649
750D Body £506

Canon 750D & 760D Cashback* offer ends 31.1.16

Canon EOS 70D

20.2 megapixels
7.0 fps
1080p movie mode



70D From £729

70D Body £729
70D + 18-55mm IS STM £752

Canon EOS 6D

20.2 megapixels
4.5 fps
1080p movie mode
full frame CMOS sensor



6D From £1139

6D Body £1139

Canon EOS 7D Mark II

20.2 megapixels
10.0 fps
1080p movie mode



7D Mk II £1299

7D Mark II Body £1299

Canon EOS 5D Mark III

22.3 megapixels
6.0 fps
Full Frame CMOS sensor



5D Mk III From £2249

5D Mk III Body £2249
5D Mk III + 24-105mm f4.0L IS USM £2848

Canon EOS 5DS

50.6 megapixels
5.0 fps
Full Frame CMOS sensor



NEW 5DS £2999

NEW 5DS Body £2999
NEW 5DS R Body £3199

Canon 7D Mk II, 5DS & 5D Mk III Cashback** offer ends 31.1.16

up to £250 CASHBACK when bought with selected lenses.**

Nikon D5500

24.2 megapixels
5.0 fps
1080p movie mode



D5500 Body £559

D5500 Body £559
D5500 + 18-55mm £599
D5500 + 18-140mm £767

Nikon D7100

24.1 megapixels
6.0 fps
1080p movie mode



D7100 From £718

D7100 Body £718
D7100 + 18-105mm VR £849

Nikon D7200

24.2 megapixels
6.0 fps
1080p movie mode



D7200 From £849

D7200 Body £849
D7200 + 18-105mm £953

Nikon D610

24.1 megapixels
6.0 fps
1080p movie mode



D610 From £1184

D610 Body £1184
D610 + 24-85mm £1599

Nikon D750

24.3 megapixels
6.5 fps
Full Frame sensor



D750 From £1499

D750 Body £1499
D750 + 24-85mm VR £1877
D750 + 24-120mm VR £1999

Nikon D810

36.3 megapixels
7.0 fps
Full Frame sensor



D810 £2349

D810 Body £2349
D810A Body £2899

Nikon D4s

16.2 megapixels
11.0 fps
Full Frame sensor



D4s £4449

D4s Body £4449

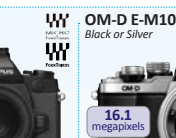
CUSTOMER REVIEW: D4s Body
★★★★★ 'Spectacular Camera'
Charlie Delta - Hertfordshire

Nikon Lenses

40mm f2.8 G AF-S DX Micro.....	£185
105mm f2.8 G AF-S VR IF ED Micro.....	£619
10-24mm f3.5-4.5 G AF-S DX.....	£639
18-200mm f3.5-5.6 G ED AF-S DX VR II.....	£549
28-300mm f3.5-5.6 G AF-S ED VR.....	£655
70-300mm f4.5-5.6 G AF-S VR IF-ED.....	£399
50mm f1.8 AF-S.....	£135
35mm f1.8 G AF-S DX.....	£136
50mm f1.4 G AF-S.....	£275
55-200mm f4.5-5.6 G ED VR II DX.....	£254
55-300mm f4.5-5.6 G AF-S DX VR.....	£269
18-300mm f3.5-6.3 G ED VR AF-S DX.....	£549
85mm f1.8 G AF-S.....	£349
16-80mm f2.8-4 G AF-S VR ED DX.....	£869
24-70mm f2.8 G AF-S ED DX.....	£1199

OLYMPUS OM-D E-M1

16.3 megapixels



OM-D E-M1 From £899

OM-D E-M1 Body	£899
OM-D E-M1 + 12-40mm	£1499
OM-D E-M5 II Body	£869
OM-D E-M5 II + 12-50mm	£1079
OM-D E-M5 II + 12-40mm	£1449

OM-D E-M10 II

16.1 megapixels
8.5 fps

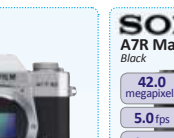


OM-D E-M10 II From £549

OM-D E-M10 II Body	£549
OM-D E-M10 II + 14-42mm	£649
OM-D E-M10 II + 14-42mm + 40-150mm	£749
OM-D E-M10 Body	£399
OM-D E-M10 + 14-150mm II	£799

FUJIFILM X-T10

16.3 megapixels
8 fps



X-T10 Body £499

X-T10 Body	£499
X-T10 + 18-55mm	£799
X-T10 + 18-55mm + 55-200mm XF	£999
X-T1 Body	£849
X-T1 + 18-55mm	£1159
X-E2 Body	£499
X-Pro 1 Body	£464

SONY A7R Mark II

42.0 megapixels
5.0 fps
4k Video



NEW A7R Mk II From £2599

A7R Mk II Body	£2599
A7 II Body	£1244
A7 II + 28-70mm	£1649
A7 Body	£819
A7 + 28-70mm	£999
A7S Body	£1699
A7R Body	£1339

A6000

24.3 megapixels
11.0 fps
1080p movie mode

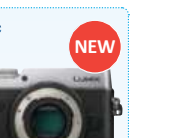


A6000 From £439

A6000 Body	£439
A6000 + 16-50mm	£495
A6000 + 16-50mm + 55-210mm	£699
A6000 + 16-70mm	£1099

Panasonic GX8

20.03 megapixels
8.0 fps
4k Video



NEW GX8 From £999

NEW GX8 Body	£999
NEW GX8 + 14-42mm	£1099
NEW GX8 + 14-140mm	£1399
NEW GX8 + 12-35mm	£1699
GH4 Body	£1049
GH4 + 14-140mm	£1394
G7 Body	£549
G7 + 14-42mm	£629

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£356



PowerShot SX60 HS Black
£322

IXUS 275.....	£139
IXUS 160.....	£70
PowerShot D30.....	£199
PowerShot S120.....	£186
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Yellow, Orange, or Black £218

Coolpix A Silver or Black.....	£469
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Coolpix S9700 Black, Red, or White.....	£179



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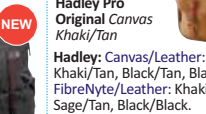
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Small..... £139
Large..... £154
Pro Original..... £169
Tripod Strap Black or Tan..... £19

Hadley Pro Original Canvas Khaki/Tan



Hadley: Canvas/Leather: Khaki/Tan, Black/Tan, Black/Black. FibreNyte/Leather: Khaki/Tan, Sage/Tan, Black/Black.
Digital..... £109
Small..... £139
Large..... £154
Pro Original..... £169
Tripod Strap Black or Tan..... £19

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F-5XZ RuggedWear..... £99.95
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The recent Northumberland workshop exceeded my wildest expectations. I learnt more in the four days with you than I had in all the previous workshops combined. Your relaxed style and willingness to explain your own method of working was a revelation. Even more so was the considerable time you spent with each participant improving their own technique and knowledge. - Keith Weil April 2015



ISLE OF SKYE 2015



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3 nights dinner bed and breakfast £645.00 (1 Place)

LAKE DISTRICT Autumn 23rd - 25th

2 nights dinner bed and breakfast £445.00 (**Sold Out**)

LAKE DISTRICT Autumn 26th - 28th

2 Nights dinner bed and breakfast £445.00 (**Sold Out**)

NOVEMBER 2015

NORTHUMBERLAND 16th - 19th

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ULLAPOOL ASSYNT 15th - 20th (**Sold Out**)

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ULLAPOOL AND ASSYNT 12th - 16th

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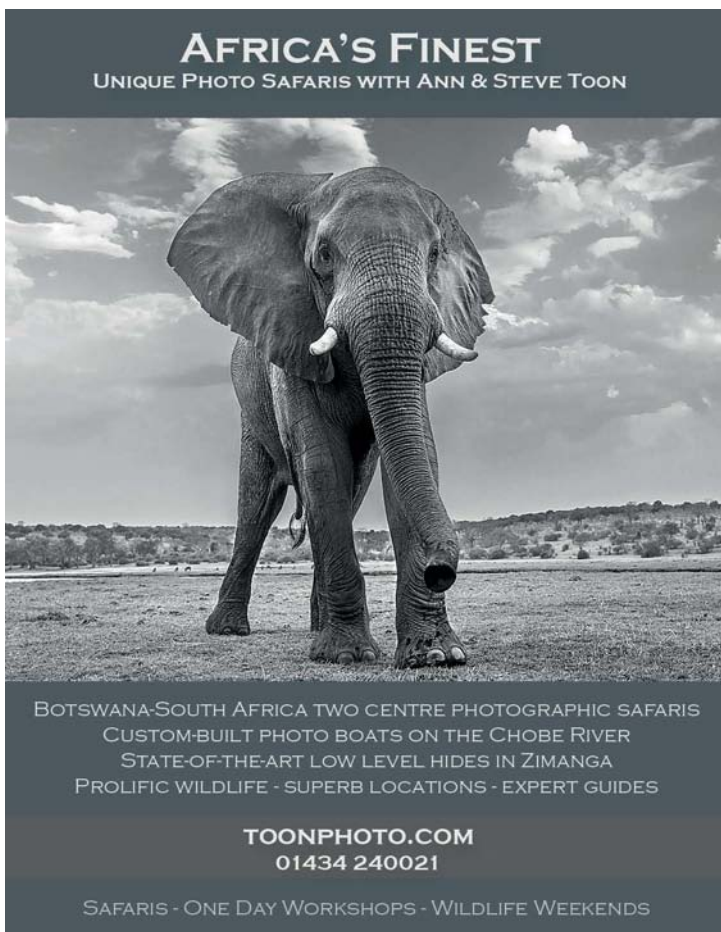
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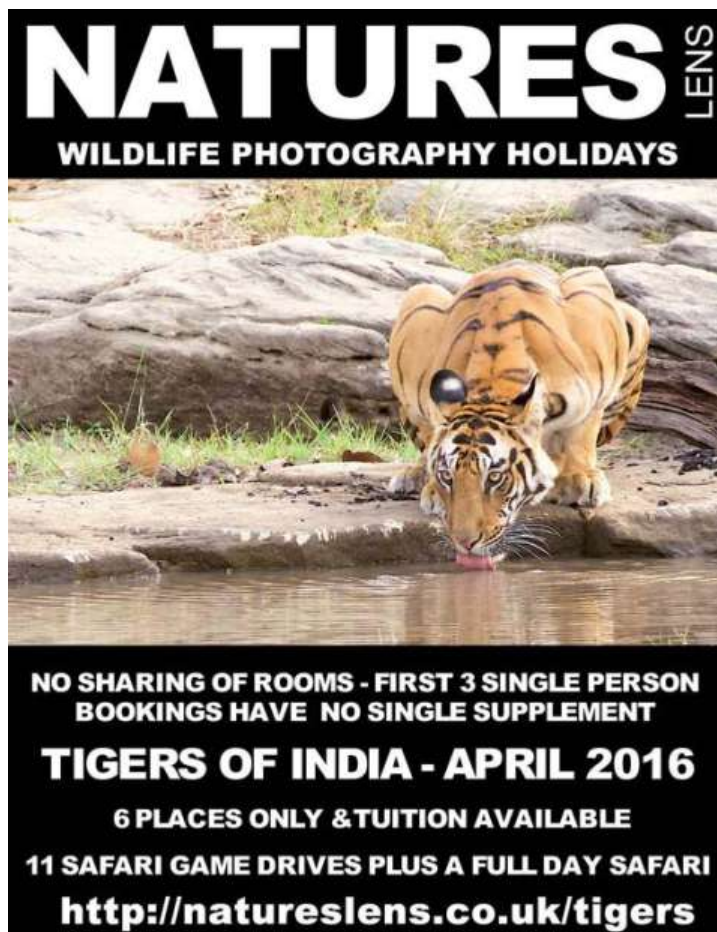



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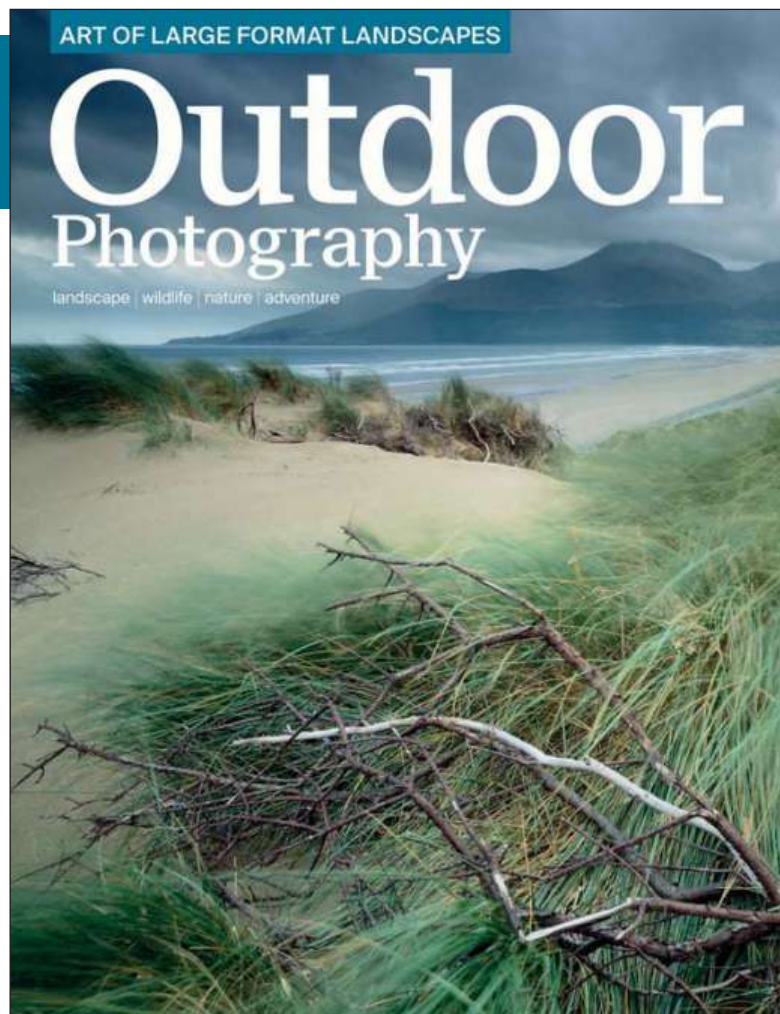


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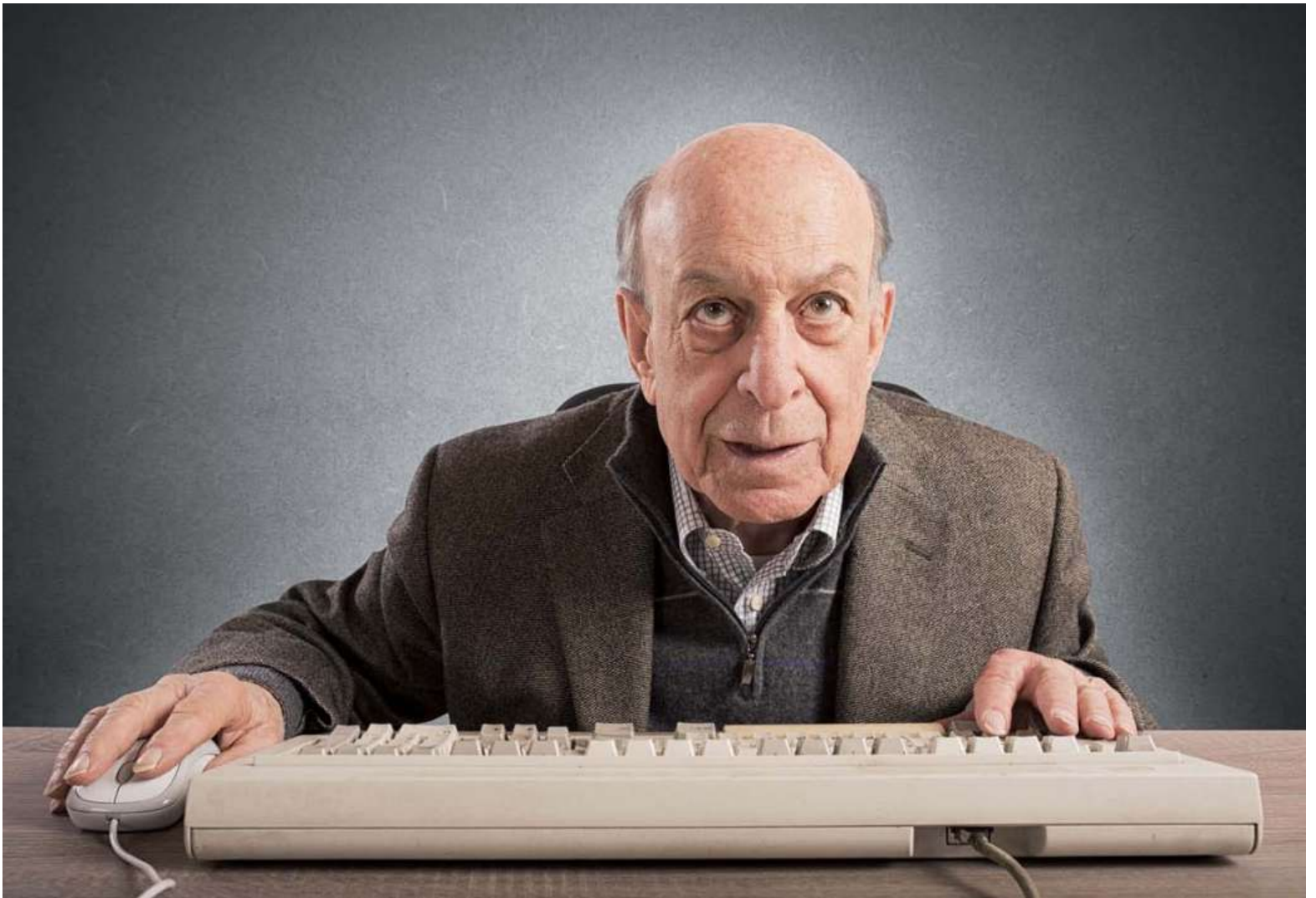


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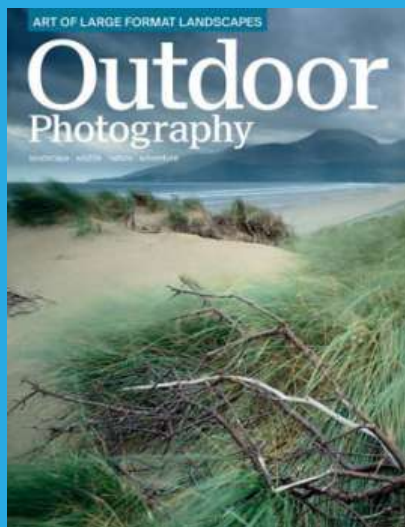


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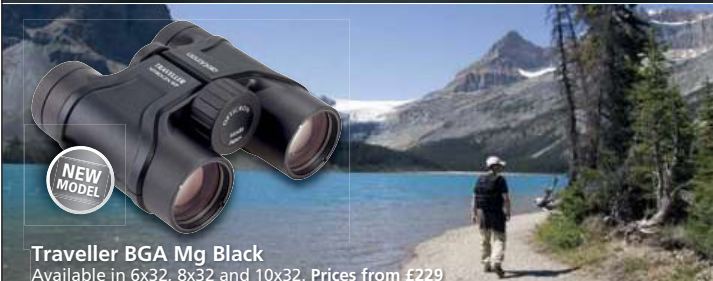
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IF YOU ONLY DO ONE THING THIS MONTH...

Wildlife portraits

In our July issue we invited you to send us your best wildlife portraits, and we were thrilled to receive a high number of superb images. Here's the winner of the Coleman tent and our nine runners-up





WINNER

Geoff Kell

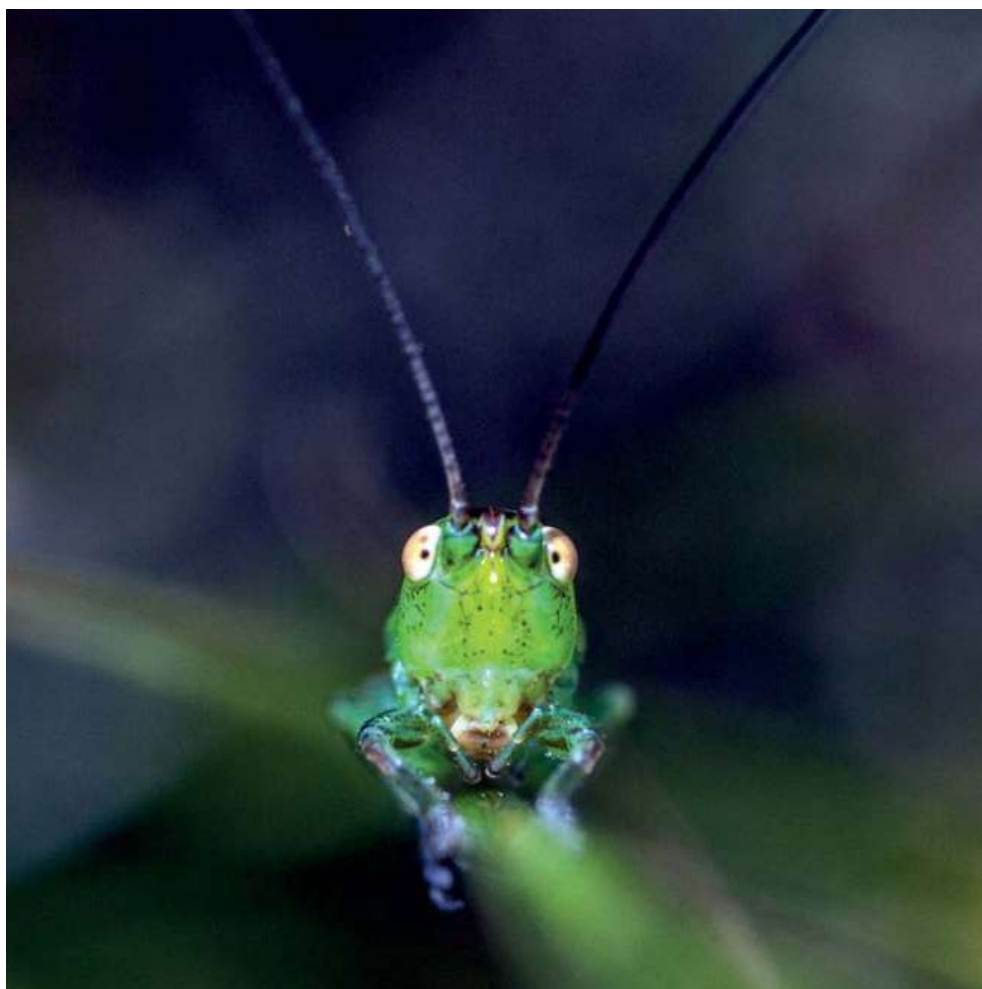
(left) I was lucky enough to visit the Antarctic Peninsula in 2013. We saw a number of leopard seals, which were usually docile and basking on ice flows. This one seemed to strike a posture, as if to say, 'look at me... look how handsome I am!'
Canon EOS 50D with Canon EF 70-200mm f/4L lens at 200mm, ISO 400, 1/1600sec at f/6.3, handheld, taken from a Zodiac

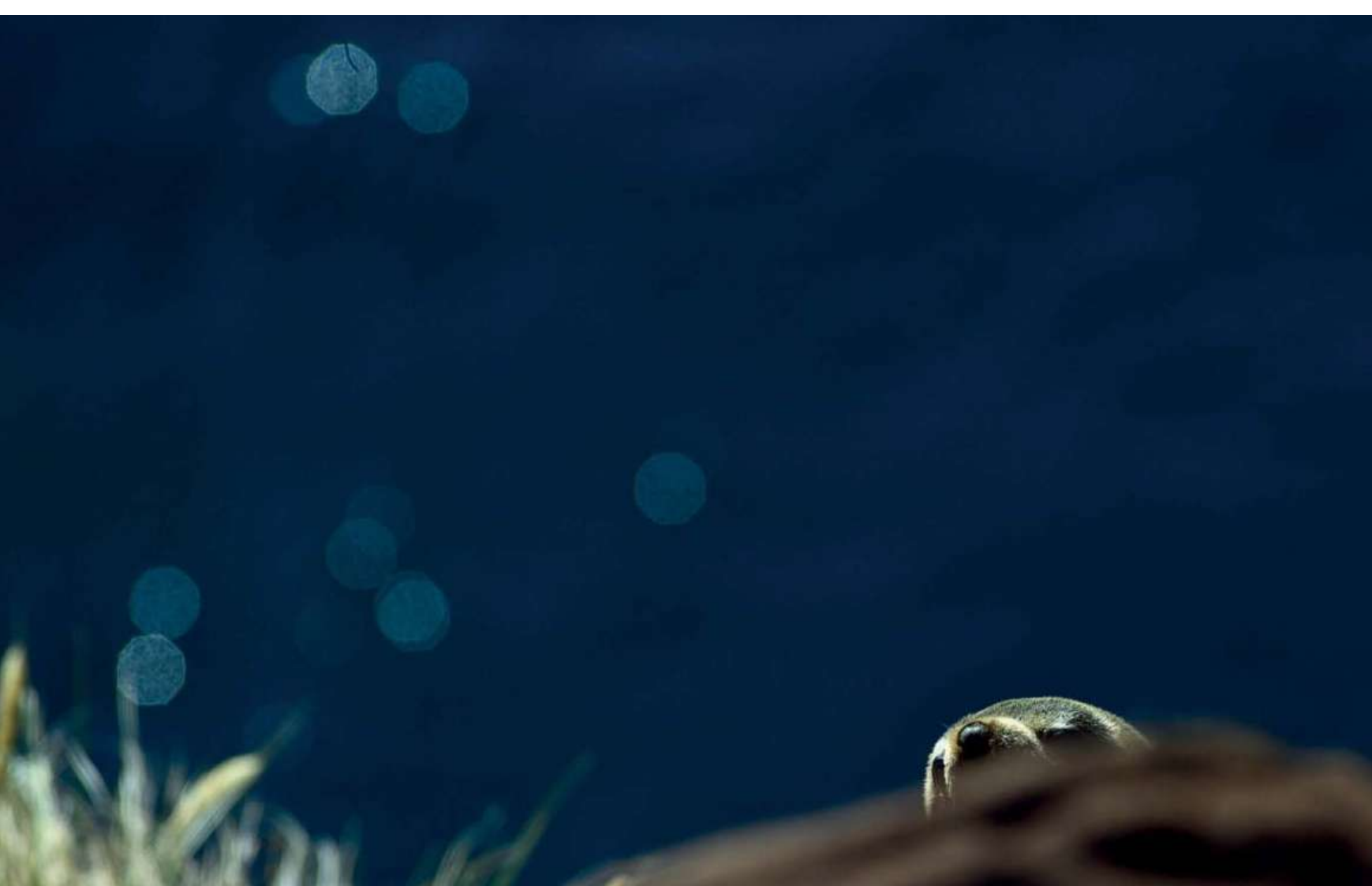
Nigel Snell

(above) Black-tailed godwit (*Limosa limosa*). These beauties overwinter in Belfast Lough, and can be viewed from the RSPB's Window on Wildlife. Given the right tidal conditions, the birds often come right up to the windows.
Nikon D3s with Nikkor 200-400mm lens at 380mm, ISO 800, 1/320sec at f/6.3, Gitzo tripod, Wimberley II Gimbal head
nigel-snellphotography.com

Graham Hobbs

(right) Short-winged cone-heads are reasonably common on the saltmarshes near where I live, in Poole, Dorset. These little bush crickets are normally quite camera shy, but every now and then, one will rely on its camouflage and will simply stay still when you move in close.
Pentax K10D with Pentax 100mm f/2.8 SMC FA macro lens, ISO 400, 1/125sec at f/10, handheld
grahamhobbs.co.uk





Ric Harding

(opposite, top) While spending a week in Yellowstone National Park, USA, last February, I was lucky to see a red fox hunting for prey buried deep in the snow. Of the series of images I took, I particularly like this one, which I think captures its manner of skulking around. A closer examination shows the classic, sly, sideways look on its face.

Nikon D800 with Nikkor 80-400mm VR lens at 400mm, ISO 800, 1/1600sec at f/7.1, tripod

Georgina Strange

(opposite, bottom) Fur seal, New Island, Falkland Islands. At the start of the summer season, young Falkland fur seals, born the summer before, are still enjoying a bit of freedom in the colonies before the big males move in to stake out their territories. This one was timid, but still curious enough to take a peek at me from behind his rock!

Canon EOS 5D MkII with Canon EF 300mm f/2.8 lens, ISO 200, 1/1250sec at f/5
designinnature.com

Tony Matthews

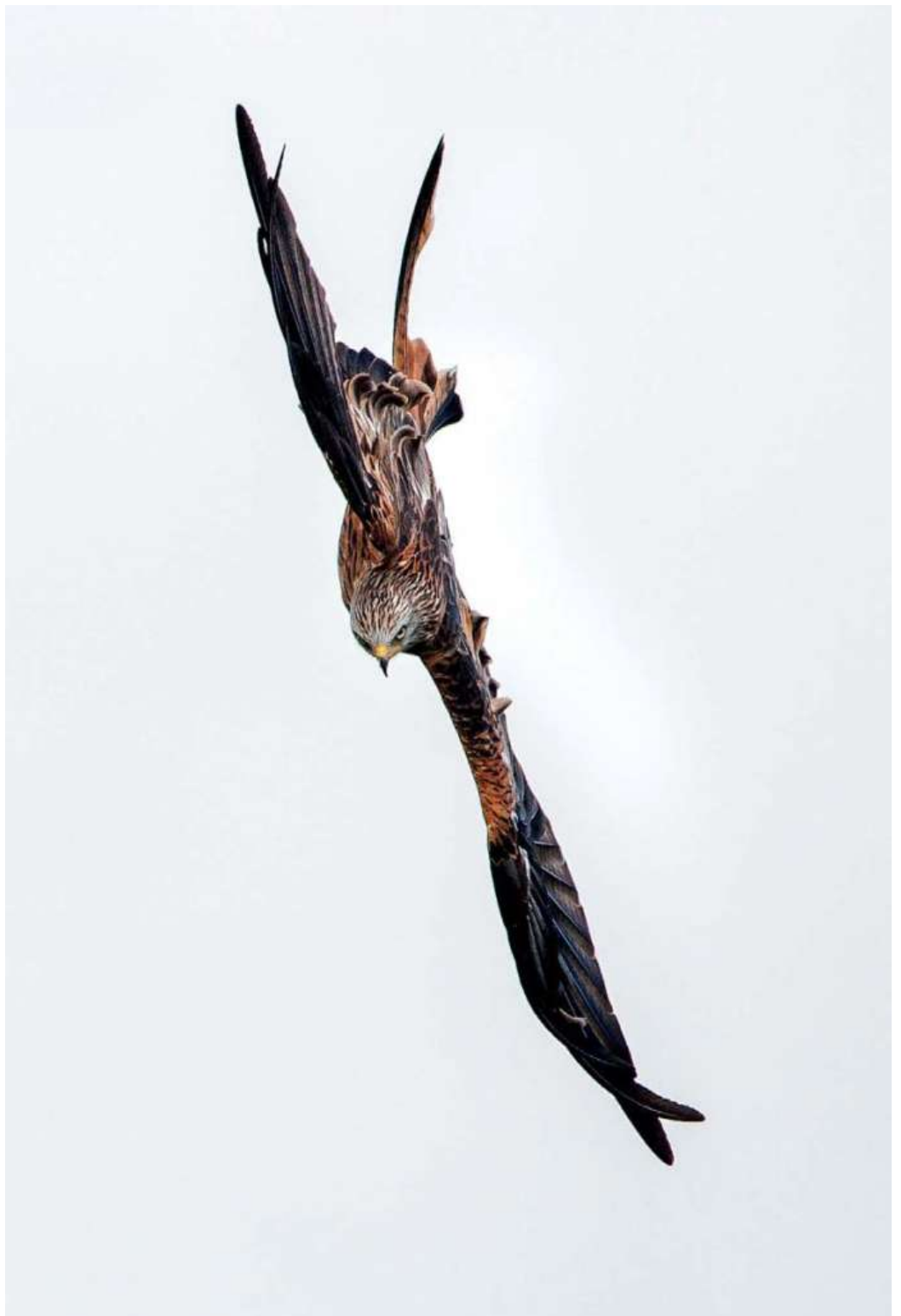
(right, top) I spent half an hour playing grandmother's footsteps with this young hare, and was very pleased to get quite close, as there is no cover on this track. When it finally noticed me, it showed the curiosity typical of a young hare and sat staring at me for several minutes, before disappearing into the grass at the edge of the track.

Canon EOS 1D MKIV with EF 500mm f/4 L IS USM lens, ISO 800, 1/500sec at f/5.6, cable release, Manfrotto 055cx PRO4 tripod, UniqBall head, camouflage sheet
[flickr.com/photos/ammatthews](https://www.flickr.com/photos/ammatthews)

Steve Horsted

(right, bottom) This image of a red kite (*Milvus milvus*) diving for food was taken in Wales.

Nikon D3 with Nikkor 600mm VR lens, ISO 1000, 1/8000sec at f/5.6
imagebystevehorsted.com





David Higgins

(*opposite*) Land crab at Green Mountain National Park, Ascension Island.

Canon EOS 7D with 100mm f/2.8 macro lens,
ISO 400, 1/250sec at f/5.6

Robin Higginson

(*right, top*) A pair of nesting gannets at Bempton Cliffs, Yorkshire. Although wildlife isn't my main photographic subject, conservation is important to me. I like trying to portray the similarities we share with birds and animals rather than highlighting the differences. The eye contact in this picture invites the viewer to further make that link.

Canon EOS 5D MkIII with Canon 300mm f/2.8 IS II USM lens, ISO 400, 1/500sec at f/4,
Manfrotto tripod
robinsphotography.wordpress.com

Geraint Evans

(*right, bottom*) As a birthday treat, my partner and I visited Bempton Cliffs to see if we could spot any puffins, and once away from the main viewing areas we soon found them. This one looked thoughtful as it gazed out into the wide blue yonder.

Nikon D7100 with Nikon 70-300mm VR lens,
ISO 320, 1/250sec at f/8, handheld



YOUR NEXT CHALLENGE

Classic landscapes

In our technique feature on page 32, Richard Childs offers advice on how to get started in large format photography. While shooting large format isn't for everyone – it does, after all, require a whole new set of skills and equipment – we can all take inspiration from this unique way of working. Aside from producing images of breathtaking quality, it requires a slower pace that allows us to really connect with the landscape, and this can shine through in the resulting images. So, whether you shoot with a large format camera, a DSLR or a compact, we want you to see your best images that really capture the beauty and majesty of the landscape. We can't wait to see your results!

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Closing date for entries is 29 November 2015

See page 84 for an entry form and our terms and conditions.





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AUGUST ISSUE WINNER

In OP194 we asked you to name the volcano that had appeared in The Lord of the Rings. The correct answer is:

- c) **Mount Ngauruhoe, New Zealand**



© Sampha Overttunt

The winner of the BioLite NanoGrid is Ian Macdonald, from Avening in Gloucestershire. Congratulations! Your prize is on its way.



I felt I needed to get more out of photography and looked for a way to develop my skills, but more importantly artistic awareness. The OCA was a great place to start and since then I have never looked back. The course opened my eyes to the visual world I live in, I look at things differently now, I see pictures and meaning all around. The OCA taught me that photographs are not simply pictures, they are precious objects that convey meaning and narrative.

Shaun Clarke
Photographer

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